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I.—THE SIGNIFICANCE OF THE PARODOI IN THE GREEK THEATER.

It is now an accepted principle among classical scholars to interpret evidence, especially such evidence as is found in late Greek and Roman writers on matters of a much earlier period, by reference to the existing remains and monuments of the period involved. Dörpfeld has cleared up many theatrical problems by his careful and thorough excavation of the theater of Dionysus, thus enabling him to distinguish the different periods in its history. On scenic questions also we are fortunate in having a number of plays of different types and periods, including, of course, tragedies and comedies of the classical period, specimens of the New Comedy in the recently discovered fragments of Menander and its Roman translations by Plautus and Terence. Hence it is possible to audit the accounts of late writers on scenic matters and to determine more nearly the particular period referred to.

The baffling, and possibly corrupt, passage of Pollux (iv, 126, 15) on the significance of the *πάροδοι* can be rationally interpreted only by considering it in connection with the existing Greek and Roman plays and theaters. Pollux is certainly endeavoring to describe a convention which was in vogue at some period. What he really had in mind may best be determined by ascertaining the requirements of the plays of that period to which his words seem most applicable. The passage runs thus: *τῶν μέντοι παρόδων ἡ μὲν δεξιὰ ἀγρόθεν, ἡ ἐκ λιμένος, ἡ ἐκ πόλεως ἄγει· οἱ δὲ ἄλλα-χόθεν πεζοὶ ἀφικνούμενοι κατὰ τὴν ἑρέαν εἰσίαστι.* A few lines above we find the following statement on the *περίακτος*: *ἡ μὲν δεξιὰ (περίακτος)*

τὰ ἔξω πόλεως δηλοῦσα, η δ' ἔτέρα, τὰ ἐκ πόλεως, μάλιστα τὰ ἐκ λιμένος. The *left* periaktos represents **τὰ ἐκ πόλεως, μάλιστα τὰ ἐκ λιμένος**; the *right* parodos leads **ἐκ λιμένος, η ἐκ πόλεως.** Obviously there can be no doubt that the triangular prism¹ upon which were painted scenes representative of the city and harbor was actually on the same side as the parodos leading from the city and harbor. It is clear, then, that one of the passages is corrupt, or that the standpoint in the use of 'right' and 'left' in each is different. The latter view was first advanced by Buttmann,² who assumed that the periaktoi were placed at the side doors upon the stage and that 'right' and 'left' in reference to anything upon the stage as opposed to the orchestra were used from the actor's standpoint, while direction in the orchestra is described from the spectator's point of view. The 'left' (actor's) periaktos would thus be on the same side of the theater as the 'right' (spectator's) parodos. But this solution of the difficulty seems forced; it is hard to believe that Pollux would not have given us some hint of so sudden a change of standpoint. This consideration led Rohde,³ rightly I think, to emend the parodoi passage by substituting *ἀριστερά* for *δεξιά*. Thus 'right' and 'left' would be used in both passages from the actor's standpoint. This usage is also in line with a passage in the anonymous writer *De vita Aristophanis* (see Schol. Aristoph. ed. Dübner, p. 28, note): **ὁ κωμῳδὸς χορὸς εἰ μὲν ἀπὸ τῆς πόλεως ἤρχετο ἐπὶ τὸ θέατρον διὰ τῆς ἀριστερᾶς ἀψίδος εἰσῆγει, εἰ δ' ὡς ἀπ' ἄγρου διὰ τῆς δεξιᾶς.**⁴ The point of view here is that of the actor, assuming, of course, that the ancient city was on the western side of the theater of Dionysus.

¹ The *periaktoi* were not employed, apparently, in the production of plays in the fifth century B. C.; see Niejahr Quaest. Aristoph. Scaenicae, pp. 6 ff. No trace of them has been discovered in the ruins of any Greek theater. Significant, too, is the fact that Aristophanes, who is fond of parodying the stage machinery of his time, never alludes to them.

² See Rohde's Uebers. des Vitru. I, p. 280, note 1. This view is now commonly accepted; cf. Schönborn Skene d. Hellenen, p. 73; Müller Bühnenalt., p. 159; Haigh Attic Theatre³, p. 194.

³ De Pollucis fontibus, p. 61.

⁴ Practically the same statement is found in Tzetzes De Com. (See Kaibel, Com. graec. frag., p. 29): **ἄν οὖν ὡς ἐκ πόλεως ἐβάδιζε πρὸς τὸ θέατρον, διὰ τῆς ἀριστερᾶς ἀψίδος ἔβανεν εἰ δ' ὡς ἀπ' ἄγρου, διὰ τῆς δεξιᾶς κ. τ. λ.** Thus the Anon. passage is well attested, for Tzetzes claims as his source Dionysius, Crates, and Euclides; see Kaibel Proleg. περὶ κωμῳδίας, p. 9 and Rohde, loc. cit., p. 60, n. 2.

It is clear, then, that Pollux uses 'right' and 'left' from the actor's standpoint. But before taking up the other details of the passage, it will facilitate our reaching a more satisfactory solution of its difficulties to recall the essential differences between theatrical conditions and scenic requirements of the classical drama and the New Comedy.

The materials with which the classical dramatists worked were such as to make a clearly defined localized setting out of place and unnecessary. Neither poet nor spectator was very much concerned about topographical details. The Trojan and Theban cycle of myths and other mythological subjects do not require exact definitions of the scene in its relation to the surrounding locality. The Athenian spectator was unacquainted with the regions in which the scenes of many of the classical tragedies were laid. Hence the poet was free to disregard topographical facts in scenic representation, and to leave details hazily defined. Aeschylus in the *Supplices* leaves us to infer that the action takes place somewhere between the coast and Argos. The only requirements in the scenic arrangement of the *Prometheus* is a desolate spot on a Scythian crag in the neighborhood of the sea. The position of the immediate vicinity is in no way connected with the progress of the play. Even when the scene is a palace or a temple, we can, as a rule, only conjecture the position of the palace or temple in its relation to the city and country. Neither Euripides nor his Athenian audience knew or cared, for example, about the city and country in the *Iphigeneia among the Taurians*. The temple of Artemis forms the background, and the seacoast is represented as being at no remote distance from the scene, whence Orestes and Pylades come. The poet does not mention the city, though we infer that Thoas comes from that quarter. Such details are passed over as have but an incidental bearing upon the plot of the play. Likewise, in the various camp scenes, the commander's tent forms the background, but we are not informed, usually, nor is it important, in what part of the camp his tent is located.¹

Several of the fifth century tragedies and comedies have their scenes laid at Athens, or in its environs. In these plays the poets and audience were familiar with the scenes represented, which were, doubtless, as realistic as the poets could make them.

¹ The *Ajax* is an exception; in this play scenic details are pretty clearly outlined. See Jebb on v. I, and below, p. 387.

Sophocles is unquestionably giving us a real picture of the Grove of the Eumenides as the scenic background of the *Oedipus Coloneus* (see p. 390 below). Aristophanes lays the scenes of most of his plays at Athens, but he does not attempt to be consistently accurate, or realistic, in their scenic arrangement.¹ Local details do not play an important part in the working out of his plots. He was more concerned with scourging the politicians, or ridiculing the follies of his fellow-citizens, or parodying the stage devices of his tragic contemporaries. In his later plays, however, we first meet with the kind of a situation which probably led to the origin of the conventional use of the side entrances. For example, in the *Ecclesiazusae*, one of his latest comedies, the scene represents three houses upon a street in Athens. During vv. 30-54 many women enter from the city (see vv. 52-53: ὁρῶ προσιόντας καὶ ἔτέρας πολλὰς πάνν | γυναῖκας, ὅτι πέρ ἐστ' ὅφελος ἐν τῇ πόλει. These women constitute a hemichorus and are contrasted with the second hemichorus of women who, as we may suppose, enter from the country (cf. v. 300: ὅρα δ' ὅπως ἀθήσομεν (i. e. we women from the country) τούσδε τοὺς ἐξ ἀστεως. See also vv. 280 ff. καὶ γὰρ ἔτέρας οἴουμαι | ἐκ τῶν ἀγρῶν εἰς τὴν Πύκτ' ἥξειν ἄντικρος | γυναῖκας. Thus the women who come from the city form a part of the chorus, those from the country another part, and the hemichoruses should have entered upon the scene from the opposite sides. The location of the Dionysiac theater at Athens on the south slope of the Acropolis was such that a character coming from the city, marketplace, or harbor, would naturally enter on the spectator's right, while persons coming from the open country would enter on the left. It must be remembered that direction in the open air Greek theater was of far more importance than in the modern roofed theater, shut in from the outside world. In the latter the stage manager may utterly disregard direction. As soon as the audience enters the door, north, south, east, or west, has no especial significance; no attempt is made at orientation. But it would be absurd to allow a character coming from the Peiraeus, if the scene were laid at Athens, to enter by the left parodos. The audience would detect too quickly such a managerial blunder. Any character

¹ But in the *Lysistrata* the local setting seems to be carried out with a considerable degree of accuracy. Note what Lysistrata says (vv. 831 and 835) at the approach of Cinesias: ἀνδρ', ἀνδρ' ὁρῶ προσιόντα . . . παρὰ τὸ τῆς Χλόης. The temple of Chloe was at the foot of the Acropolis on the south.

that comes from the city, harbor, or marketplace should, as a matter of course, regardless of the existence of the convention, enter on the spectator's right; characters from the country should enter on the left.

The country, city, and marketplace, then, have no organic connection with the plots of the fifth century tragedies. They are but rarely and incidentally referred to. In the later plays of Aristophanes the city and country are felt to be on opposite sides, but it is doubtful whether any conventional use of the parodoi had as yet become established. The matter is quite different, however, in the drama of real everyday life, the drama of intrigue and of manners where familiar scenes are depicted. The city, country, marketplace, and foreign lands have a very especial bearing upon the development of the plots in the New Comedy. The Athenian citizen portrayed here possessed an estate in the country. Whenever the plot required the absence of the father or anyone else in the family for any length of time, this estate offered the poet a natural and convenient motive for his removal, or a pretext for his absence. The marketplace, on the other hand, was the center of Athenian life, a public walk, an exchange. The absence of any person from the scene could plausibly be explained on the assumption that he is in the marketplace. Characters, consequently, enter from the *agora* and retire thither on the slightest pretext when the action requires their removal from the scene. As to the harbor, almost any play of Plautus and Terence will show how closely it is connected with the development of the plots. Some leading character who lives at Athens is usually abroad. His return sometimes increases the complication of the plot, or helps toward its solution. Such characters on their return from abroad invariably travel by sea¹ and, on their arrival upon the scene, it is made clear in the text, usually by specific statement, that they have just come up from the harbor.

With these general observations in mind we are in a better position for solving some of the difficulties in the passage quoted from Pollux. The right parodos (spectator's), says Pollux, leads ἀυρόθεν, ή ἐκ λιμένος, ή ἐκ πόλεως. This statement does not harmonize with other ancient evidence on the subject, nor with the

¹See Knapp, Travel in Plautus and Terence, Class. Phil. II (1907), pp. 19 ff.

actual conditions in the New Comedy. The city and country in the theater at Athens were conceived as being on opposite sides, and the same parodos cannot be thought of as leading from both city and country. This point is made clear from the above quoted passage from the anonymous writer *De vita Aristophanis*: *εἰ μὲν ἀπὸ τῆς πόλεως ἥρχετο . . . διὰ τῆς ἀριστερᾶς ἀψίδος εἰσῆγεται, εἰ δ' ὡς ἀπὸ ἀγροῦ διὰ τῆς δεξιᾶς*. The text, then, as we find it in Pollux, can hardly be sound. Schönborn¹ sought to remove the difficulty by writing ἀγορῆθεν for ἀγρόθεν. This correction would bring the statement into closer harmony with the requirements in the New Comedy, though it is hard to believe that ἀγρόθεν does not belong to the passage in view of the usual contrast between *ἐκ πόλεως* and *ἀγρόθεν*. And yet reference to the ἀγορά is so frequent in the New Comedy that in any description of the convention the use of ἀγορῆθεν, or the equivalent, would not be irrelevant.² In a brief statement, however, an expression for the marketplace might be omitted, inasmuch as it would be included in *ἐκ πόλεως*. For this reason Rohde is justified, as it seems to me, in transposing ἀγρόθεν to the second clause. The passage in its emended form would read thus: *τῶν μέντοι παρόδων ή μὲν ἀριστερὰ η ἐκ λιμένος η ἐπόλεως ἄγει· οἱ δὲ ἀγρόθεν η ἀλλαχόθεν πεζοὶ ἀφικνούμενοι κατὰ τὴν ἑτέραν εἰσίσται*. In the opinion of the writer this is substantially what Pollux wrote. There still remains a serious difficulty in the phrase *πεζοὶ ἀφικνούμενοι*. If sound, it should be contrasted with *ἐκ λιμένος*. The meaning implied in such a contrast would seem to be that those who come from abroad (*ἀλλαχόθεν*) *on foot* enter from the country side, while those journeying from abroad *by sea* would come up from the harbor and enter from the city side. Now, in the New Comedy persons from abroad always journey by sea, never by land on foot.³ The words *πεζοὶ ἀλλαχόθεν ἀφικνούμενοι*, then, can have nothing to do with the production of plays in this period. It is not uncommon in the classical drama, however, for a character to come from a

¹ *Skene der Hellenen*, p. 74. Other attempts at improving this passage might be mentioned; Wieseler, *Gött. Prorect.-Progr.* (1866), p. 11, writes ἀγχόθεν for ἀγρόθεν; see also Wecklein, *Philologus*, XXXI, p. 447, and Müller, *Bühnenalt.*, p. 159, notes 1, 2, 3.

² Cf. *ἐκ τῆς [ἀγορᾶς]* Men. *Samia*, v. 66, and *e foro* in Plautus and Terence.

³ See Knapp (*Travel in Ancient Times*), Class. Phil. II (1907), pp. 13 ff. for illustrations. Furthermore, "in every passage containing reference to coming to Athens *peregre* the harbor (called Piraeus or simply portus) is mentioned" (p. 13).

distance on foot. For example, Pylades in the *Orestes* comes on foot from Phocis. The conclusion seems probable that Pollux, or his source, has confused matters. Having in mind instances similar to the one just cited from the *Orestes*, he has sought to enlarge the scope of the convention, a convention which grew up in the later period, so as to include the classical plays too. Similarly, it seems not unreasonable to suppose that there is some confusion, or misunderstanding, at the base of Vitruvius' statement on the *periaktoi*, V, 6: secundum ea loca versurae sunt procurrentes, quae efficiunt una a foro, altera a peregre aditus in scenam. These words admit of no satisfactory interpretation when considered in connection with the scenic requirements of the plays. Niejahr has demonstrated that the *periaktoi* had not yet come into use in the fifth century. And besides, no contrast between *e foro* and *peregre* is discernible in the plays of this period, as we shall attempt to point out later in this paper. Nor can the passage have any application to the production of plays in the New Comedy, unless *peregre* is used as an equivalent of *rure*; the forum and harbor (whence characters from abroad enter) are on the same side.¹ No satisfactory solution of the difficulty has been advanced.

Accepting the above corrections, Pollux's statement runs thus: The right (spectator's) parodos leads from the city, or harbor;² the left from the country, or from abroad by land (if such is the meaning of the doubtful phrase *οἱ δὲ ἀλλαχόθεν πεζοὶ ἀφικνούμενοι*. The passage as thus emended, except the last phrase, fits perfectly the scenic requirements of the New Comedy.

Müller, on the other hand, retains the traditional text of Pollux.³ The three expressions *ἀγρόθεν*, *ἢ ἐκ λιμένος*, *ἢ ἐκ πόλεως* ergeben zusammen den Begriff der Heimath, insosfern zur Heimath des Atheners nicht nur Stadt und Hafen, sondern auch das Landgebiet gehörte.⁴ Thus the right parodos leads from the home region, including country, harbor and city; the

¹ It is perfectly clear that the city and harbor are conceived as being on the same side in the *Rudens*. For further proof that forum and harbor are conceived as being on same side see *Amphitruo*, v. 333 and *Andria* IV, 3, 19.

² Of course, what Pollux says is that the left (actor's) parodos leads from the city, etc., but it has seemed best in this paper to describe direction from the spectator's standpoint in order to avoid any possible confusion.

³ Bühnenalt., p. 158.

⁴ Müller compares *Oed. Tyr.*, v. 112: *πότερα δ' ἐν οίκοις ἢ 'ν ἀγροῖς δ' Λάιος ἢ γῆς ἐπ' ἄλλης τῷδε συμπίπτει φύνω;*

left parodos from foreign parts. Haigh¹ also, following the common interpretation as given by Müller, states the convention thus: "The entrance to the right of the audience was used by persons from the neighborhood; the entrance to the left by persons from a distance". The current theory that one entrance leads from abroad, the other from the home region, is adopted by most of the editors, since its application to a larger number of the classical plays is easier than any other. And yet, there is no uniformity in the interpretation of the rule. Some editors make the one parodos serve for those persons who come from the city, the other for persons coming from the country. This is necessarily the case when an attempt is made to apply the convention to those plays in which no foreign parts are involved. For example, in the *Antigone*, according to the editors and handbooks, the right parodos leads to the city, the left to the country, where the body of Polyneices lay, whither Antigone and the Guard go and return. So in the *Bacchae* only the city and open country are involved; no character comes from abroad, or departs thither. Now, as we have just observed, in the *Antigone* the left parodos represented the open country, although it too is in the immediate neighborhood; the right the city.² In the *Oedipus Tyrannus* the Old Servant of Laius comes from the open pastures. On which side should he enter? To be consistent with the application of our convention in the *Antigone*, he should enter on the left. But this side is reserved for persons coming from abroad, whence comes Creon, who arrives at v. 84 from Delphi, and the messenger from Corinth. It would be inappropriate for the Old Servant to enter from the city side. Schönborn leaves the difficulty with these words: Welche Thür es ist, durch die der Hirt des Laios auftritt, lässt sich wie gesagt nicht bestimmt angeben.³

It is now obvious that the requirements of individual plays vary with respect to the significance that may be attached to the parodoi. No one of the proposed interpretations of Pollux's definition of the convention can be made to fit all the plays. Hence editors, naturally, adopt that interpretation which comes nearest to meeting the demands of the particular play that they happen to be editing. Thus, in the endeavor to show that the conventional use of the side entrance did not exist in the classical

¹ Attic Theatre², p. 195.

² Schönborn, p. 115.

³ P. 121.

period, my task is somewhat complicated. It will be necessary to prove, not only that the distinction between the home region and foreign parts as applied to the fifth century plays will not hold, but also that the distinction between city, or home region, and country can not be consistently maintained. In chapters I, II, and III are presented the arguments and evidence which, in the writer's opinion, preclude the application of the rule to the classical tragedies and comedies; in chapter IV the attempt is made to show that a conventional use of the parodoi would have been both natural and appropriate for the New Comedy.

The thesis here proposed is not altogether a new one. Niejahr¹ was the first to question the existence of a side-entrance convention in the classical period. The reasons for reopening the subject again are: (1) His material was insufficient to establish a proof; his results were rejected by Müller.² (2) No edition of the plays, or handbook, so far as I know, has taken into account his treatise; it is either unknown or ignored. (3) Niejahr failed to make use of all the available material offered by the plays as evidence against the old theory. For these reasons it has seemed appropriate to subject the question to a fresh examination, both in order to bring the theory again to the attention of scholars, and to contribute whatever additional evidence there seems to be in favor of the theory.

I.

THE SCENES OF THE CLASSICAL DRAMAS ARE TOO DIVERSE FOR THE OPERATION OF THE ASSUMED CONVENTIONAL USE OF THE PARODOI.

The earliest plays of Aeschylus do not presuppose a palace or temple as a background. In the *Supplices* we may suppose that the altar about which the Danaides cling was the background before which the scene of action was laid. There was no house to which the actors might retire, nor was there near by a city, or *agora*, or any other convenient retreat. The tomb of Darius serves for a backscene in the *Persae*. No house, or temple, is at hand in the *Prometheus*. Obviously, then, it would be absurd to attempt to apply a subtle conventional rule

¹ *Commentatio Scaenica Progr. des Stadtgymnasiums zu Halle*, 1888.

² *Philologus*, Supp. Band VI (1891-1893), pp. 36 ff.

on the use of the parodoi to these plays whose scenes scarcely imply any local setting at all. Aeschylus is absolutely unrestrained by tradition both as to form and as to scenic and theatrical machinery. He was an innovator. In his hands tragedy was ever changing and developing. Conventionality grows up, usually, in the decadent period after the perfection of a particular type has been reached, not in the changes and evolution toward that type. No conventionalized scene is discernible in Aeschylus' plays. Palace, temple, grave, tomb, or a desolate wilderness, make up the scenes. In Sophocles the local setting seems to be a little more clearly defined than in Aeschylus, though the diversity of scene is equally great. The scenes of the *Antigone*, *Electra*, and of the *Oedipus Tyrannus* are laid before a palace. The scenic background of the *Oedipus Coloneus* is the Sacred Grove of the Eumenides, of the *Ajax*, a tent in the Greek camp in Troad, and of the *Philoctetes* a desolate spot on Lemnos near the coast. The house of Heracles in Trachis forms the scenic background of the *Trachiniae*. The scene of action in most of Euripides' plays is laid before a palace, temple, or tent. Thus we fail to find a fixed, stereotyped back-scene in the plays of the classical tragedians. The diversity of locality and the variety of scenes, scenes which are laid in foreign lands, in camps, mountains, and on desolate sea coasts would not have been conducive to the development of a custom. Any custom, or convention, must necessarily be the result of a constant practice formed through similar surroundings and conditions, not of an arbitrary rule superimposed from without. The lack of uniformity in scene and locality of the classical plays would make the application of a fixed rule as to the parodoi confusing and inappropriate.

II.

EVIDENCE IN THE PLAYS AGAINST THE ASSUMED CONVENTIONAL USE OF THE SIDE-ENTRANCES IN THE CLASSICAL PERIOD.

A. Instances Are Found Where a Character Who Goes, or Comes from Abroad, or from the Open Country, Passes through the City First, or Home Region, If the City is Not Involved.

B. The Harbor and City, or Home Region, Are on Opposite Sides.

C. Characters Occasionally Pass through the Scene of Action, Entering on the One Side and Departing on the Other, though They Are Thought of as Coming from Distant Lands and Also of Leaving the Scene for Other Foreign Parts.

D. The Application of the Convention Often Tends to Destroy the Illusion.

E. Some Situations Arise Where the Entrances Must Necessarily Be without Significance.

F. The City Is Entirely Neglected in the Action of a Few Plays.

A. Instances Are Found Where a Character Who Goes, or Comes from Abroad, or from the Open Country, Passes through the City First, or Home Region, If the City is Not Involved.

Ajax.—The scene is laid before the tent¹ of Ajax, near Cape Rhoeteum on the northern coast of Troad. On the spectator's right is represented the home-region,—in this case, that of the Greek camp. “To the spectator's left is the region of the open country, stretching east and south from the camp, over the plain of Troy, towards those ‘Mysian highlands’ from which Teucer returns (v. 720)”.² The messenger enters at v. 719 and says (vv. 720 ff.): Τεῦκρος πάρεστιν ἄρτι Μυσίων ἀπὸ | κρημῶν μέσον δὲ προσμολῶν στρατῆγον | κυδάζεται τοῖς πᾶσιν Ἀργείους ὅμοι. Thus observe that Teucer, who comes from the open country, or foreign parts, arrives first at the generals' quarters in *mid camp*, the conventional home-region. It is true that Teucer does not enter at this point, but the messenger entered immediately and announced his arrival. In this way the theatrical effect was precisely the same as it would have been had Teucer come on in person. The messenger must have entered from the side of the open country, and yet he came directly from the camp.

Bacchae.³—Scene: Before the palace of Pentheus in Thebes. If the conventional significance of the parodoi applied, the right side represents the city; the left the open country; foreign regions have nothing to do with this play. All characters in the play, except Teiresias, who enters from the city, seem to go to and return from Mt. Cithaeron,⁴ which should be on the side of

¹ Jebb (ed. *Ajax ad v. 1*) locates the tent at the eastern end of the camp; cf. v. 3: καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὥρῳ.

² Quoted from Jebb, *Ajax*, p. 10.

³ See Niejahr, op. cit., p. 8.

⁴ Excepting, of course, those characters that come upon the scene from the palace.

the open country. Observe that the road from the palace to Cithaeron, according to the poet's conception, leads through the city. Pentheus says to an attendant at v. 352: *οἱ δ' ἀνὰ πόλιν στείχοντες ἔξιχνεύσατε | τὸν θηλύμορφον ξένον*. Dionysus had departed for Cithaeron at v. 63. Pentheus says v. 840: *καὶ πῶς δι' ἄστεως εἴμι Καδμείους λαθών*; see also v. 855, and 961: *κόριζε διὰ μίσης με Θηβαῖας χθονός*.

Electra (Eur.).—The action takes place before the Peasant's cottage on the borders of Argolis.¹ The right parodos leads from the city of Argos; the left from abroad. Electra asks the Peasant, with whom she is living, to go to the ancient fosterer of her sire (v. 410): *ὅς ἀμφὶ ποταμὸν Τάναον Ἀργείας ὄρους | τέμνοντα γνᾶς Σπιρτιάτιδός τε γῆς | ποίμναις ὁμαρτεῖ, πόλεος ἐκβεβλημένος*. Thus the Old Man, who enters at v. 487, should come on the scene by the left entrance, since he comes from remote regions. He had seen, however, Aegisthus on his way; cf. vv. 621 ff.: Old Man. *Αἴγισθον εἶδον, ἡνίχ' εἰρπον ἐνθάδε*. Orestes. *προσηκιμην τὸ ρήθιν. ἐν ποίοις τόποις*; Old Man. *ἀγρῶν πέλας τῶνδ' ιπποφορβίων ἐπι*. The estate of Aegisthus was certainly conceived as being between the Peasant's cottage and the city, and should be on the side of the home-region. At any rate, the estate is *rūs domesticum*, as τῶνδε shows. If, on the other hand, the Old Man should be thought of as coming *rure domesticō*, not from distant parts, another difficulty is encountered. The Old Man stops on his way at Agamemnon's tomb (v. 509); *ἡλθον γὰρ αὐτοῦ πρὸς τάφον*. Orestes and Pylades, who came from abroad, also passed by the tomb (cf. vv. 510 ff.). Orestes, Pylades, and the Old Man, therefore, should enter upon the scene from the same side, although the Old Man, under our present assumption, comes from the home-region, and Orestes and Pylades from abroad.

Hecuba.—Scene: Before Agamemnon's tent in the camp of the Greeks on the coast of the Thracian Chersonese. The Greek camp represents the home-region. Polymestor alone comes from a distance; cf. vv. 963 ff.: *τυγχάνω γὰρ ἐν μίσοις Θρῆκης ὄροις | ἀπὸν, ὅτ' ἡλθεις δεῦρ' ἐπεὶ δ' ἀφικόμην, | ηδη πόδ' ἔξω δωμάτων αἴροντι μοι | ἐς ταῦταν ἥδε συμπίνει δμωὶς σέθεν, κτλ.* The maid-servant had to pass through the camp of the Greeks when she departed to summon Polymestor, as is shown by v. 889: *πέμψον δέ μοι τὴνδ' ἀσφαλῶς διὰ στρατοῦ | γυναικά*. Polymestor and the maid-servant must have entered upon the scene by the same parodos

¹ Cf. v. 246: *ἐκ τοῦ δὲ ναιεῖς ἐνθάδ' ἄστεως ἐκάς*;

by which the maid-servant had previously departed. In other words, Polymestor, though he comes from a distance, must pass through the camp, the side of the home-region.¹

Heracleidae—Scene: At Marathon in the fore court of the temple. The place is represented as being very near to Athens and almost identical with it.² The home-region, then, would include Athens, as well as Marathon. The other parodos leads to distant parts whence the Argive army is coming. Demophon, who leaves the scene at v. 352 on the right (to Athens), in order to bring together his men, saw the Argive host (cf. v. 390). Thus Demophon must have departed by the same parodos by which Copreus entered at v. 55 from the Argive army.

Heracles.—Scene: Before Heracles' house in Thebes. The right parodos leads to the city; the left from abroad. Heracles, on his return from abroad, should have entered from the left. But he passed through the city: Amphitryon (v. 593). ἀφθητε στελθών πόλιν ἐπεὶ δ' ὕφθηται, ὅρα | ἔχθρον ἀθροίσας μὴ παρὰ γνώμην πέσῃς. Heracles. μὲλει μὲν οὐδὲν εἴ με πᾶσ' εἰδεν πόλις.

Iphigeneia at Aulis.—Scene: In the Greek camp at Aulis, outside the tent of Agamemnon. On the right side is placed the camp; on the left the way leads to the open country and to Argos. Among those who use the left entrance are the Old Servant of Agamemnon, who departs at v. 156 with a letter to Clytaemestra, Clytaemestra and Iphigeneia, who have come from Argos in a chariot (v. 598). It is clear, then, that the left parodos leads from abroad. The chorus, consisting of maidens of Chalcis in the isle of Euboea, have crossed over to Aulis and enter upon the scene at 164: ἔμολον ἀμφὶ παρυκτίαν | ψάμαθον Αὔλιδος ἐναλίας, | Εύριπον διὰ χευμάτων | κέλσασα, στενόπορθμον | Χαλκίδα, πόλιν ἤμαν, προλιποῦσ', κ. τ. λ. In no way can it be said, as it seems to me, that the chorus comes from the home region. They came from abroad to see the fleet. But they do pass through the Greek camp to reach the scene of action; for they describe what they have seen (cf. vv. 192 ff.).³ Thus the right parodos is used not

¹ Schönborn, pp. 233 ff., has a different arrangement, but altogether arbitrary, as it seems to me.

² See Paley, ad v. 55.

³ Schönborn, p. 231, holds that the chorus should enter from the right, since they had wandered throughout the Greek camp before coming on the scene. Could Clytaemestra and her party, who stopped in the neighboring meadow to rest and graze the horses, be said to come from abroad, and not from the neighborhood!

only by those persons who come from the home-region, but also by the chorus who come from a distance.

Iphigeneia among the Taurians.—Scene: In front of the temple of Artemis, in the neighborhood of the Taurian coast. The seaside is identical with the open country; for the Herdsman, who enters at v. 238 from the pasture lands, had seen Orestes and Pylades on the coast. This side must also represent the foreign regions, since Orestes and Pylades, who come from abroad, enter from that quarter and, on their return to Greece, depart thither in company with Iphigeneia. On the right should be represented the home-region. The city seems to be at a remote distance from the scene of action and is not mentioned in that connection, but we assume that Thoas and the chorus enter from the city. Orestes, Iphigeneia, and Pylades leave the scene at v. 1233 by the parodos which leads to foreign lands, endeavoring to make their escape to Argos. But they are to pass through the city. vv. 1209 ff.

Iphigeneia. καὶ πόλεις πέμψον τιν' ὅστις σημανεῖ

Thoas. ποίας τύχας;

Iph. ἐν δόμοις μίμυσιν ἀπαντας.

Thoas. μὴ συναντῷεν φόνῳ;

Iph. μυσαρὰ γὰρ τὰ τοιάδ' ἔστι.

Thoas. στεῖχε καὶ σήμανε σύ.

Iph. μηδέν' εἰς ὅψιν πελάξειν.

Thoas. εὐ γε κηδεύεις πόλιν.

Ion.—Scene: Before the temple in the sacred precinct of Apollo. Xuthus and Creusa, entering the precinct from Athens, must first pass through Delphi. There seems to have been no approach to Delphi and to the temple from the north. Thus these characters must enter from the city side, although they come from abroad.

Oedipus Coloneus.—Scene: "At Colonus in Attica, a little less than a mile northwest of the Dipylon gate. The back-scene represents the sacred grove of the Eumenides, luxuriant with 'laurel, olive, and vine' (v. 17). Near the middle of the stage is seen a rock (v. 19), affording a seat which is supposed to be just within the bounds of the Grove"¹ (v. 37). The scenic details are so sharply defined that Jebb has been able to make

¹ Jebb, ad v. 1.

a drawing of the back-scene.¹ It is a fixed condition of the play that a road, passing by Colonus to Athens, skirted the grove, the inner and most sacred part of the grove being on the side furthest from the road. Now, an ancient road passes between Colonus Hippius and the Hill of Demeter Euchloüs, going in the direction of Athens.² We may reasonably suppose that the wandering Oedipus was conceived as entering Attica from the N. W., i. e., having passed into the Attic plain round the north end of Aegaleos. And, in that case, the road in question might well represent the route by which Sophocles, familiar with the local details of Colonus in his own day, imagined Oedipus as arriving. Then Oedipus moving towards Athens would have the grove on his right hand, if, as we assume, this grove was on the north side of Colonus Hippius, and on his left hand the audience. But Oedipus and Antigone are coming from abroad and should have entered on the spectator's left, not on the right, if we attempt to follow the current interpretation of Pollux.

Orestes.³—Scene: Before the Royal Palace at Argos. Pylades enters upon the scene from Phocis; vv. 725 ff.: ἀλλ' εἰσορῶ γὰρ τόδε φίλαταν βροτῶν, | Πυλάδην, δρόμῳ στείχοντα Φωκέων ἀπο. Conventionally, he should enter on the left. We learn from his own statement, however, that he passed through the city; vv. 729 ff.: θᾶσσον ή με χρῆν προβαίνων ικόμην δι' ἀστεως | ξύλλογον πόλεως ἀκούσας, τὸν δ' ἤδην αὐτὸς σαφῶς, κτλ.

Phoenissae.—Scene: Before the King's Palace in Thebes. It seems absurd to attach any significance to the use of the right, or left, parodos in this play; the Argive army is conceived as having encircled the city and all the roads to the scene of action run through the city. Assuming, however, that the rule is to be applied, Polyneices, who enters from the ranks of the invading Argives, *aus der Fremde*, should come on through the left entrance. He came through the city: vv. 361 ff.: οὗτοι δὲ τάρβοι ἐς φάβον τ' ἀφικόμην | μή τις δόλος με πρὸς καστυνήσου κτάνῃ, | οὐτε ξιφήρη χεῖρ' ἔχων δι' ἀστεως | κυκλῶν πρόσωπον ἥλθον. Eteocles, who enters at v. 446, also came from the city. It is clear that the city is conceived as being on both sides of the palace.⁴

¹ For topographical details of the play, see Jebb's Introduction, pp. 31 ff.

² See Jebb, Introd., pp. 32 ff.

³ Niejahr, p. 9, finds still further indications in the play against the convention.

⁴ Cf. also Niejahr, p. 8.

Rhesus.—Scene: Before the tent of Hector in the camp at Troy. The Trojan camp is on the side of the home-region; the Greek camp would be on the side of the foreign parts. Rhesus, who comes from a distance, enters the scene from Troy and the Trojan camp (see vv. 264 ff., 282 ff., and 422 ff.), the conventional home-region.

Trachiniae.—Scene: Before the house of Heracles at Trachis, a village situated on a rocky spur under the heights ("Trachinian Rocks") which bound the plain of Malis on the south and west; the distance to the Malian coast was about six miles. The right parodos leads to the city of Trachis, beyond which is Mt. Oeta; the left parodos leads from abroad, over the Malian plain from the gulf. A messenger enters at v. 180 to announce the return of Heracles from his campaign in Euboea. This news he learns from Lichas, the herald, who "is proclaiming it to many in the meadow . . . and the Malian folk have thronged about him". Lichas enters the scene in person at v. 229 by the left side, since he is returning from abroad. We learn from the messenger that he was in the market-place just before he came on; v. 369 ff.:

ἔδοξεν οὖν μοι πρὸς σὲ δηλῶσαι τὸ πᾶν,
δέσποιν', δ τοῦδε τυγχάνω μαθὼν πάρα.
καὶ ταῦτα πολλοὶ πρὸς μέσην Τραχινίων
ἀγορῇ συνεξήκουν ὡσαύτως ἐμοί.

The messenger repeats this statement at v. 423.

B. The Harbor and City, or Home-region, Are on Opposite Sides.

Agamemnon.—Scene: Before the Palace at Argos. The location of the palace with reference to the city is not clearly defined. The words of the Chorus at the approach of the Herald at v. 493, *κῆρυκ' ἀπ' ἀκτῆς τόνδ' ὄρῳ κατάσκον | κλάδοις ἐλάσ*, might indicate that the city is not represented as being between the shore¹ and palace. According to Pollux the city and harbor should be on the same side.

Ajax. As pointed out on p. 387 above, the scene of action is laid before the tent of Ajax near the coast. The Greek camp, or

¹ Most editors, in the arrangement of the entrances and exits of the characters in classical dramas, treat the *seashore* and *harbor* as synonymous terms. Harbor, in the strict sense of the word, is used very rarely, if at all, by the dramatic poets of the classical period. As a dramatic motive, there is no connection between 'shore' and 'harbor'. In the *Rudens* of Plautus, the sea-coast is on one side of the scene, the city and harbor on the other.

the home-region, is on the right. Ajax, as the context clearly shows, does not depart through the camp, but in the opposite direction, when he goes to the shore at v. 654: *ἀλλ' εἴμι πρὸς τε λοντρὰ καὶ παράκτιος | λειμῶνας.*¹

Hippolytus.—Scene: Before the palace of Theseus in Troezen. At v. 1101 Hippolytus leaves the scene, having resolved to go into exile. He should have departed by the left parodos. A messenger enters at v. 1153 from the coast and relates the misfortune that has overtaken Hippolytus (cf. vv. 1173 ff.). Thus the shore in this play is on the left side, that is, on the side of foreign parts.

Cyclops. The scene is laid before the cave of Polyphemus. On the right side is represented the home-region,² the region of the inner port of the island whence the satyr shepherds enter from the open pastures; the harbor is on the left, from which direction Odysseus enters. The sea-coast, then, where the ships of the Greeks are lying, is on the opposite side to that of the home-region.

Philoctetes.—Scene: A lonely spot on the N. E. coast of Lemnos. A rocky cliff rises abruptly from the sea. The home-region is at the right of the cave of Philoctetes; the sea-coast represents foreign parts from which Neoptolemus and Odysseus enter. Here too the harbor and home-regions are on opposite sides.

Supplices (Aes.). The scene is laid between the city of Argos and the harbor. Danaus and his daughters enter from the harbor. They have come over sea, fleeing from the sons of Aegyptus. The King arrives from the city at v. 234. It is clear that the city and harbor are conceived as being on different sides; the citizens have not heard of the arrival of the Danaïdes.³

Rhesus.—Scene: Before the tent of Hector in the Trojan camp at Troy. The Trojan camp represents the home-region, and is situated close to the city. The Greek camp is on the side of the foreign regions, here on the side of the scene toward the coast. This runs counter to the statement of Pollux which places the city and harbor on the same side.

¹ In the *Hecuba* also the shore is on the opposite side to that of the Greek camp, the home-region; for the Handmaid who has the corpse of Polydorus brought on from the coast (cf. v. 697 *ἐπ' ἀκταῖς νῦν κυρῆ θαλασσίαις*) does not pass through the camp.

² See Schönborn, pp. 261 ff.

³ Cf. vv. 368, 369, and 484.

Trojan Women. The Greek camp, where the scene of action is laid, is situated between the harbor and the city of Troy. One parodos leads to the harbor where the ships lay at anchor; the other to the city in the near distance.¹

C. Characters Occasionally Pass through the Scene, Entering on the One Side and Departing on the Other, Although They Are Conceived As Coming from Distant Parts and as Leaving the Scene for Other Distant Parts.

Alcestis.—Scene: Before the Palace of Admetus in Pherae. Heracles enters at v. 476 from abroad. He has come from Tiryns at the bidding of Eurystheus en route to get the steeds of the Thracian Diomedes. Since he entered on the left, it would be natural for him to depart on the right, inasmuch as his destination is in the direction opposite to the direction whence he had come.

Medea.—Scene: In front of the house of Jason and Medea at Corinth. Aegeus enters on the left at v. 663; he is journeying from Delphi to Athens. Medea's words to Aegeus (v. 756) *xaipar πορεύον* imply that he is passing by the house. Aegeus, then, should depart on the right, assuming that he entered on the left.

Prometheus. In her wanderings Io approaches the crag to which Prometheus is chained. She is represented as entering by one parodos and departing by the other.

D. The Application of the Convention Tends to Destroy the Illusion.

Eumenides. The opening scene represents the temple of Apollo at Delphi. At v. 93 Orestes departs for Athens, pursued by the Furies, by the left parodos. The scene changes to Athens before the shrine of Athena.² Orestes enters at v. 235. Conventionally, he should have come on by the left parodos. But it would enhance the illusion to have Orestes enter on the right, since he had just left the scene at v. 93 by the left parodos.

Again, Athena had left the scene at v. 482 for the Areopagus, followed by Orestes. The rest of the action takes place in the city. The chorus leaves the scene empty at v. 568. Athena, Orestes, and the chorus must have departed on the right. The scene is now shifted to the Areopagus. Just as all the characters and the chorus had left the scene by the right parodos at v. 568,

¹ Cf. vv. 235 ff.; 420 ff.; 775 ff.; 840; 1047 ff.; 1265 ff.

² I have accepted Verrall's arrangement throughout.

so now the convention would require them to enter upon the new scene by the same parodos. Certainly it would have been easier and more natural for them to enter the new scene by a different parodos.

Septem and *Phoenissae*. The scenes of both of these plays are laid before the palace in Thebes. The palace is within the walls of the city; the army is represented as having surrounded the city. Thus every approach to the palace must be through the city. Eteocles, in despatching the seven warriors to the various gates of the walled city, would certainly not send them all out by the same side, since the gates were in different directions.

Prometheus. Io enters at v. 561 from a distance; v. 573: *πλανᾷ τε νῆστιν ἀνὰ τὸν | παραλίαν φάμαν* might serve as a reason for having her enter on the right, the coast from the theater at Athens being on the spectator's right.¹ Similarly, local conditions at Athens would be an argument in favor of having her depart from the scene of action to the left, the east; see vv. 707-8: *πρῶτον μὲν ἐνθένδ' ἡλίου πρὸς ἀντολὰς | στρέψασα σαυτὴν στεῖχ' ἀηρόποτος γύνας*.

E. Situations Where No Significance May Be Attached to the Side-Entrances.

Ajax. The chorus divides at v. 814. The one semi-chorus leaves the scene by the right parodos; the other by the left; cf. v. 805: *οἱ δὲ ἵσπεροις ἀγκῶνας, οἱ δὲ ἀντηλίους | ζητεῖν' λόντες τὰνδρὸς ἴξοδον κακήν*. The scene changes presently to a lonely spot on the seashore. The semi-choruses reenter the scene at v. 866 on opposite sides.

Alcestis. The action takes place before Admetus' palace at Pherae. At v. 860 Admetus is just entering the scene from the burial in company with the funeral attendants and the chorus when Heracles departs thither to bring back Alcestis. The departure of Heracles was almost simultaneous with the entrance of Admetus. Admetus does not meet Heracles, or see him, as would have happened had Heracles retired by the same parodos by which Admetus entered. We must assume, then, that Heracles used the other parodos, although his destination was the tomb.

¹ It must be admitted, however, that it is a very questionable procedure to assume that local, or topographical, considerations at Athens influenced to any great degree stage-managers in the arrangement of the entrances and exits of characters in those plays whose scenes are laid outside of Athens.

Electra (Soph.). Scene is laid before the palace at Mycenae. At the beginning of the play enter Orestes, Pylades, and Pedagogue from abroad. Orestes says at v. 73: *σοὶ δ' ἥδη, γέρων, | τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος, | νὰ δ' ἔξιμεν.* According to this arrangement, Orestes and Pylades are to go in one direction to the tomb of Agamemnon; the Pedagogue in the other in order to come on again disguised as a Phocian stranger. Thus the tomb of Agamemnon, to which Orestes and Pylades depart at v. 86 and from which they return at v. 1097, is on the opposite side to that from which Orestes, Pylades, and the Pedagogue enter originally, and whence the Pedagogue returns at v. 659 in the guise of a Phocian stranger. Observe, however, that Orestes and Pylades come on again as Phocian strangers (v. 1097), although they come from the tomb which the poet puts in the opposite direction to that from which the Pedagogue enters. We should infer that either parodos might be used by those persons who come from distant lands.

F. Dramas in Which the City is Neglected.¹

It has been pointed out in the early part of this paper that the city has no organic connection with the development of the plots in the classical tragedies. It should be added that in a few tragedies the city is entirely neglected in the action, though assumed to be in the neighborhood. In the *Agamemnon* and *Choephoroi* Argos is conceived as being near the palace, but is neglected in the plays: no character, except the chorus, enters from the city. In the *Electra* of Sophocles no mention is made of the city, nor does any character enter from, or depart to, the city. The same is true of the *Hippolytus*. In the *Supplices* (Aes.), *Electra* (Eur.), *Heracleidae*, and *Iphigeneia among the Taurians* the city is far removed from the scene of action.

III.

COMEDY.

The theatrical requirements of Aristophanes' plays are sufficiently different from those of the tragedies to demand separate treatment in respect to the side-entrance convention. The Old Attic Comedy does not aim at representing action with any degree of accuracy. Its purpose is rather to give a succession of single events, more or less loosely connected. Any kind of a

¹ Cf. Niejahr, p. 11.

scene, preferably a preposterous and unreal one, is introduced to carry out the poet's fancy. The place of action may be changed freely, but the scene remains the same.¹ The license of the comic poets permitted them to throw all rules and conventions to the wind. Dramatic illusion is never taken seriously; the actors cannot resist the temptation to give the audience the wink. Even stage devices are introduced merely for the purpose of parody. Aristophanes, in his early plays, does not always inform us from what quarter a character comes. It was a matter of no concern. The necessary character turns up from some place or other at the proper moment. The poet does not feel constrained to create a motive for bringing a character upon the scene, nor for his removal.

The *Birds*, *Frogs*, and *Peace* defy the application of all conventional rules of theatrical and scenic representation. In the *Birds* Peithetaerus and Euelpides arrive at a desolate place in the woods and halt before a rock, the house of the Eops. Cloudcuckootown is founded; here the action takes place. The scene is absolutely fanciful and unreal. It is utterly absurd to attempt to draw a distinction between city and country, or home-region and foreign parts. The scene in the *Frogs*² has been appropriately called "On the Road to Hades". Dionysus and Xanthias are not represented as having entered from any particular place. They are simply in the theater at Athens; the audience of Athenian citizens is taken into their confidence. Now the house of Heracles is at hand; at the proper time they are on the banks of the Styx; Charon is at his post, ready to transport Dionysus to the opposite bank; soon they are off for Hades. The voyage was of course purely horse-play; it is very probable that they did not move half way around the orchestra.³ The scene now changes to Hades where the rest of the action takes place. But observe that Xanthias must reenter the scene on the opposite side from that by which he had departed.⁴ The

¹Cf. Niejahr, *Quaest. Aristoph. Scaen.*, pp. 16 ff.

²Niejahr, *Commentatio Scaenica*, p. 12, has pointed out the absurdity of attempting to apply Pollux' rule to the *Frogs*.

³Cf. v. 297: *λεπεῦ διαφύλαξόν μ', οὐδὲ σοι ξυμπότης*. The priest occupied the middle seat in the first row nearest the orchestra. Assuming that Dionysus was near the proscenium at the beginning of the scene, we are able to determine about how far he actually moved on the "voyage".

⁴V. 193 (*Charon to Xanthias*) *οὐκον περιθρέξει δῆτα τὴν λίμνην κύκλῳ*;

opening scene of the *Peace* represents the house of Trygaeus in Athens. Trygaeus, mounted upon a beetle, ascends to heaven. The action is now represented as taking place in heaven. But no attempt is made at carrying out the illusion; at v. 296 Trygaeus bids all the people in Athens to come to his aid. The people enter in the form of the chorus, not transported through the air, but march in from the city. It is obvious, I think, that no distinction could appropriately be made in the use of the parodoi in these plays.

If the distinction between country and city should be observed, only one parodos would be employed in the *Wasps*, *Clouds*, *Knights*, and *Thesmophoriazusae*.¹ The scene of each of these comedies is laid before a house in Athens.² All characters go to and enter from the city; no character enters from the country.³

We may conclude that the rule of Pollux has no reference to the above-named comedies. No conventionalized scene has yet been reached. In the two latest plays, however, viz., *Ecclesiazusae* and *Plutus*, there is discernible a contrast between city and country. For the *Ecclesiazusae*, see p. 380 above. The action of the *Plutus* takes place before the house of Plutus in Athens. At v. 229 Carion departs to the country to summon Chremylus' farm hands to the city (vv. 223-224): *τοὺς ξυγγεώργους καλεσον,—εύρήσεις δ' ἵνως | ἐν τοῖς ἀγροῖς αὐτοὺς ταλαιπωρουμένους*. These rustics enter from the country at v. 252. Blepsidemus enters from the city, vv. 337 ff.: *καίτοι λόγος γ' ἦν, νὴ τὸν Ἡρακλέα, πολὺς | ἐν τοῖς κουρείοισι τῶν καθημένων, κ. τ. λ.* Thus both city and country are mentioned. It was in plays of this kind that the practice probably originated of having characters from the city enter on the spectator's right, those from the country on the left.

IV.

NEW COMEDY.

A thoroughly conventionalized and stereotyped scenic background occurs first in the New Comedy. The usual scene represents three houses on a street in a coast city, Athens, as a rule.

¹ Cf. Niejahr, op. cit., p. 13.

² In the *Thesmophor.* the scene changes from the house of Agathon to the *Thesmophoria*.

³ It is not clear from what quarter the Sausage-Seller comes in *Equites*, v. 146; he may enter from the country.

In one direction the street leads to the city, the marketplace, and the harbor, all of which were toward the west from the theater at Athens; in the other direction, to the east, the street leads into the country. Even the fragments of Menander are full enough to enable us to see that such a distinction in the use of the right and left entrances might have been, and probably was, observed. The scene in the *Periceiromena* represents the houses of Polemon and Pataecus on a street in Corinth.¹ The way to the right leads to the city, to the left into the country to Polemon's camp. Polemon rushes upon the scene, coming from the country, immediately after Davus had said (vv. 244–245): *τὸν δεσπότην, ἀν ἐξ ἀγροῦ θάττον πάλιν | ἔλθη, ταραχὴν οἴων ποιήσει παραφανεῖς.* Sosias leaves the scene at v. 64 for the country, but returns at v. 234, sent by Polemon. Davus departs at v. 146 to the city to bring back Moschion, who had gone there in fear of his father's anger. Davus, accompanied by Moschion, reenters at v. 147 from the city. These instances are sufficient; there is no doubt that one parodos is employed by those going to the city, the other parodos by persons entering from, or going to the country. In the *Epitrepontes* the scene is in the country before the houses of Charisius and Chaerestratus. But it is clear that Athens is on one side, while the country is conceived as being on the other side (cf. vv. 25 ff.). Syrus, in company with his wife, enters at the beginning of the arbitration scene from the country.² He departs to the city at v. 245: *εἰς πόλιν γὰρ ἔρχομαι.* So Smicrines enters from the city (v. 361)³ whither he had gone at the end of the arbitration scene (v. 154). We may infer from the following quotation from other fragments of Menander that in these too, country, city, and agora have their usual significance in determining the direction whence a character should enter: *Samia*, v. 65: *ἄλλ' εἰς καλὸν γὰρ τουτον παρόνθ' ὅρῳ | τὸν Παρμένοντ' ἐκ τῆς ἀγορᾶς.* *Georgos*, v. 18: *οὐκ οἴδα γὰρ τὸν ἀδελφὸν εἰ νῦν ἐξ ἀγροῦ | ἐνθαδέπιδημεῖ;* v. 31: *οὗτος κατὰ τύχην προσέρχεται | αὐτῶν δ θεράπων ἐξ ἀγροῦ Δᾶος;* v. 76: *ἀπεισιν εἰς ἀγρόν;* v. 79: *καὶ ταῦτ' ἐν ἀστει.* *Cilharistes*, v. 49: *πρὸς ἀγορὰν δ' οὕτως ἄμα | προάγων ἀκούσῃ*

¹ See Capps, Introd. to *Peri.*, p. 144. I have followed Capps' interpretations throughout both in respect to the arrangement of the lines and the entrances and exits of the characters.

² Capps, Act II, Scene 1.

³ Σμικρίνης ἀναστρέφει | ἐξ ἀστεως πάλιν.

καὶ τὰ λοιφά δν μοι γενοῦ | σύμβουλος ; v. 54 : μεταπέμπτε' ἐξ ἀγροῦ με
Μοσχίων ; v. 56 : εἰς ἀγρὸν ἔφευγεν ; v. 64 : ἄρτι πρὸς ἀγορὰν πορεύσομαι.
Colax, v. 48 : οἴδαν δν εὐθὺς παρακολουθῶν ἐν ἀγορᾷ.

The comedies of Plautus and Terence give us the best proofs for the existence of a convention and the sphere of its operation.¹ The diversity of scenes in the tragedies and comedies of the classical period, scenes that are usually hazily defined, and the absence of a specific statement in the text as to the quarter whence an actor enters, have already been observed. The same scenic background, on the other hand, would serve for almost all of the plays of Plautus and Terence. Three houses, fronting upon a street in a coast city, is the conventional scene. Athens is the scene of twelve of Plautus' plays, and of all of Terence's, except the *Heauton*. There is rarely any question about the place from which a character enters, or in what particular place a character may be found during the course of the play. The expressions *ad forum*, *a foro*, *in foro*, *apud forum*, *in urbe*, *ex urbe*, *rus*, *ruri*, *rure*, *a portu*, *ad portum*, *in portum*, *apud portum*, *in Piraeum*, *a Piraeo*, *peregre*, occur frequently in nearly every play; it is needless to quote examples. But it is from those plays whose scenes are laid at other places² than Athens that we may best learn how thoroughly conventionalized the scene in the New Comedy had come to be. Local references³ are not infrequent, and are often correct, but in general the business is represented as taking place at Athens. For example,

¹ I do not mean by this that I subscribe to the view that the Athenian convention was taken over by the Roman stage. It seems not improbable that Plautus and Terence are simply translating the convenient dramatic motives offered by the terms, *forum*, *harbor*, *country*, etc., as found in the Greek originals, without attempting to preserve their theatrical significance in the production of the Roman comedies. This may be inferred from the apparent confusion in the use of 'right' and 'left'. For example, in the *Rudens* the barren shore (or country) is on the actor's right (see v. 156) *hac ad dexteram*: *viden secundum litus*; the city and harbor on the left, see p. 401 below. In the *Amphitruo* the harbor is on the actor's right. Sosias enters from the harbor, v. 333. Mercury, who is facing the audience, says on Sosias' arrival: *hinc enim dextra vox aures, ut videtur, verberat*. In the *Andria* the *forum* is on the actor's right (iv. 3. 19). Thus the situation in the *Andria* and *Amphitruo* is different from that in the *Rudens*; in the latter the harbor and forum are on the actor's left, as is the case in the Greek theater.

² Knapp, Class. Phil. II (1907), pp. 4 ff.

³ Knapp, op. cit., p. 14.

in the *Amphitruo* Thebes is the scene of action; but the harbor is introduced just as if the scene were laid at Athens.¹ In the *Poenulus* also characters enter from the harbor, though the action is supposed to take place at Calydon in Aetolia.² Thus the city, market-place, harbor, and country play conspicuous parts not only in the plays whose scenes are laid at Athens and other coast cities, but also in those plays whose scenes are laid in inland cities. Even accuracy in local touches is sacrificed, or disregarded, to meet the demands of a stage convention. It may be stated as a matter upon which all are agreed that in all of the dramas of Plautus and Terence, except the *Rudens* and *Heauton*, no difficulty is encountered by assuming that the side on which a person should enter, or depart, was regulated by fixed convention. The scenic arrangements of the *Rudens* and *Heauton* require a somewhat more detailed consideration.

The scene of the *Rudens* is laid in the country near the sea coast. The city of Cyrene is in the near distance. Assuming the existence of the convention, there is no reason why it may not be applied to this play. One parodos should lead to the town and harbor, the other to the open country, here the barren shore. Plesidippus, accompanied by friends, enters from the harbor at v. 89 (cf. v. 91: neque quivi ad portum lenonem pre-hendere). Fishermen enter from the city at v. 290 (cf. v. 295 Cotidie ex urbe ad mare huc prodimus pabulatum). Trachalio, servant of Plesidippus, enters from the city at v. 306.³ Labrax enters from the shore at v. 485. Trachalio departs thither at v. 775 to summon Plesidippus. They both return from the shore at 839, Plesidippus having left his three friends on the coast. Plesidippus returns now to the city with Labrax, but sends Trachalio back to the shore to tell his companions to proceed by another route *into the city to the harbor*: iube illos in urbem ire obviam ad portum. It is perfectly clear that the city and harbor are on one side of the scene, the seashore and open country on

¹ V. 148, sed Amphitruonis illic est servus Sosia: a portu illic nunc hic cum lanterna advenit.

² V. 114, Is heri hic in portum navi venit vesperi. The poet seems to forget that the scene is not Athens; cf. v. 372, Ac te faciet ut sies civis Attica atque libera.

³ His master, on leaving that morning, ad portum se aibat ire; me hic obviam iussit sibi venire ad Veneris fanum.

the other.¹ The situation in the *Heaulontimorumenus* is similar to that in the *Rudens*. The scene is laid in the country near Athens before the houses of Chremes and Menedemus. But the highway leads in one direction to the city and harbor, and in the other into the country.

We may justly conclude from the test to which the statement of Pollux on the parodoi has been subjected through its application to the plays, that the rule, either taken literally, or as interpreted by commentators, does not fit the classical drama. Such a convention is quite out of harmony with the conditions of the fifth century theater and would have been inappropriate. On the other hand, it cannot be doubted that in the stereotyped scene of the New Comedy the side-entrances had come to have a conventional significance which Pollux is, apparently, endeavoring to describe.

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¹Sonnenschein (Introd. *Rudens*, p. 15) says that one entrance leads from Cyrene and its harbor, i. e., peregre in relation to the inhabitants of the coast. But surely no foreign regions are involved in this play.

II.—DERIVATIVES OF THE ROOT *bhē(y)*- 'TO STRIKE; BIND'.

1. To announce that one and the same root exhibits nearly opposite meanings, virtual countersenses, is likely again to provoke the hostility of surprise. Not a few times before now (e. g. in AJP. 26, 177, 183, 185, 189, 194, 202; TAPA. 37, 8 [41, 33 peg> <tie]; JAOS. 27, 412-413; Cl. Quart. 1, 19) I have commented on the contrast groups split> <splice and stick (i. e. pierce)> <stitch, and so far as the semantic problem broached has provoked comment the comment has taken the form of the easy, impatient sneer of those who do not take the trouble to read, much less to weigh, evidence. The evidence for this contrast association-group¹ is, however, irrefragable, and I return to a question I raised long ago, viz: Whether metaphor is not the permanent factor in Language (Cl. Rev. 13, 400). This problem I begin to conceive almost physiologically, and I ask myself whether, when the generations of neolithic man had conceived of sewing as a pierce-bind process, there was not some physiological record of this conception left behind in the brain convolutions, a record transmitted to a bronze age posterity, transmissible since to all the sons of men. And yet there is no need to materialize the metaphor, for stitching has always remained a pierce-bind process. But I do not mean now to marshall the evidence for the general proposition stated in the diagrams stick> <stich, split> <splice,² but will

¹I add to former examples given in the citations above such instances as ζωτῆρι πρισθεῖς (=girdle pegged> bound, in Sophocles), and Od. 11, 228 (ap. AJP. 31, 421, fn. 2). In the language of magic, conversely, καταδέω (contrasting with Lat. defigo) is used of pegging down the tabellae defixionis (see Jevons in Anthropology and the Classics, p. 109).

²As regards this general semantic problem, cf. Eng. *clips*, defined in a pocket dictionary by "cuts with shears, curtails—embraces". On these definitions Stormonth remarks: "The two preceding entries [cuts, embraces] are connected in sense and etymology, because the ideas *clasping*, *grasping* and *cutting* are clearly interchangeable, and derivable the one from the other". MEng. *girden* | *gurden* means (1) 'to enclose, bind round', (2) 'to strike, cut'.

proceed to exhibit particular instances, now by restudying the root *bhē(y)-* (AJP. 26, 179, 14) in some of its derivatives.

i φί-λος, φί-λυρα, φτ-μός.

2. I would define φί-λος by quasi 'con-iunctus', cf. Skr. *bāndh-u-s* 'amicus, necessarius'.¹ Both the 'linden-tree' and the 'bast' derived therefrom—bast is found in the pile-dwellings, and was used as twine or cordage in that remote antiquity (see Schrader, Reallex. p. 84)—are designated by φί-λυρα (*φιλύρα*) [tautological, quasi 'bind-strip', with -λυρα: Lat. *lōrum* 'thong', *la-ra* 'strap' (Fay, AJP. 26, 172)].

The φι-μός or 'muzzle-strap' also designated a bast-like material, I take it, and Aristophanes used φιμώω of tying a halter about a man's neck [cf. § 25, fn.]; cf. *fi-lum* 'thread', *fi-nis*² (?) from *oy* 'rope', *felix/filix* 'fern' (named from its filaments), Germ. *bilsen* (Kraut), a plant used in exorcising (i. e. 'binding') evil spirits. The φιλη, a cooking pan in Homer, may have succeeded a woven or bark cooking vessel (cf. Ir. *rúsc* 'rinde; gefäss aus rinde, korb; cortex'; and see Walde, s. v. *cortina*). If Germ. *bil* meant 'lenis' (see Prellwitz, s. v. φίλος) the primary sense was 'flexible, pliable', and we may talk of a secondary root *bhi-l-*. But *bil-* seems rather first to have meant 'iustus' (cf. Paul, Wtbch., s. v. *billig*)—which belongs to Skr. *yāuti* 'binds' (vide auct. ap. Walde cit.). This explanation is also valid for *Weich-bild* 'Stadt-bezirk' or, as we say in English, 'bounds' or 'confines' of a town (cf. Lat. *fi-nes* 'bounds'?)—unless *Weich-bild* first meant 'urbana iurisdictio'. Both these senses of *bil-* are found in Celtic, cf. Ir. *bil* 'good' (i. e. 'iustus') and *bil* (stem *bili-* or *bilio-*) 'rand' (i. e. 'border, binding, boundary' cf. xi below = § 28). All this amounts to pretty solid evidence for a stem *bhil-* quasi 'iunctum', cf. Skr. *yuktā-m*

¹This reminds me that long ago, in a spirit not altogether of levity, I sought to explain Lat. *filia* by 'spinster' (Cl. Rev. 13, 400). It now seems to me seriously worth while to connect *filius* with φίλος, even at the cost of questioning the relation between *filius* and the Umbrian "sucking pigs" (*felius/sif*). If the root was *bhē(y)-*, an Italic stem *feilio-* is quite allowable, whence Umbri. *fel.* (von Planta, no. 293. 2) = Lat. *fil<ius>*. Note the degradation of *bāndhu-s* in the Sanskrit compound 'brahmabāndhu-s' Priester-geselle' (in a contemptuous sense), as in *bandhula-s* 'bastard' (v. on νόθος, AJP. 25, 380).

²The sept of Lith. *grinis* (see Walde, s. v.) is also available for comparison. In that case φίλος is abnormal (?) for *θίλος, but cf. βίος: Lat. *vivo*.

'passend', i. e. 'aptum, iustum', definitions which suit the German and Celtic adjectives, while for *φίλος* the sense of 'coniunctus' (cf. Skr. *bāndhu-s* 'amicus') is appropriate.¹

3. The root *bhēy-* 'binden', extended by *dh*, appears further in Goth. *baidjan*: OBul. *bēditi* 'costringere' (i. e. 'to draw tight with cords', see Fay, op. cit., 179 and, for the kinship of Goth. *baidjan* with Skr. *bādh-ate* cf. Solmsen, KZ., 37, 24 fn.). Similarly Germ. *binden* means 'to constrain'. I also derive Ir. *cobeden cobodlas* 'coniunctio; manus' (cf. Fick, I⁴, p. 491) from the root *bhē(y)-dh-* 'iungere' (aliter Thurneysen, Gram., p. 457, where *cobodlus* is the form cited), and likewise *buden* 'manus' (start-form *bodinā*, Fick-Stokes, p. 176), cf. Lat. *fib-ra* 'nervus', *sab-er* 'joiner'. In Skr. *bhi-s* 'angst, anxietas' (cf. *anxius*: *angit* 'schnürt') the sense of 'metus' has developed, cf. *bhāyate* 'metuit': Lith. *bai-dy-ti* 'to scare' [?: the root *sker-* 'caedere'], wherein *-dy-* is to be identified with the determinative syllables in *ēs-thi-w* (?: *θeiw*; cf. TAPA, 41, 29, fn.) and Lat. *au-di-o*, *con-di-o* (pace nonnullorum dixerim).

4. To be sure, we may more easily explain Skr. *bhāyate* 'metuit' from the sense 'to strike'² as found in OBulg. *biti* 'schlagen', though it is not impossible, as I must add for semantic completeness, that the sense 'schlagen' has developed secondarily, after, if not from, 'binden'. Thus *biči* 'whip', and other Slavic words meaning 'whip, rod, stake' might first have had the sense of 'withy, lash' whence, in the verb, ['to bind, lash,] beat', as in the Horatian plectuntur Achivi. But on the other hand, in locutions like "einen in fesseln schlagen", "schase auf die weide schlagen", the connotation of 'binding, lashing' is found, and in the rope-maker's phrase "tau, reef schlagen" *schlagen* means 'to twine together'. Still I conclude that, in our root *bhēy-*, 'schlagen' was the more original meaning (see §§7, 11), though 'binden' was doubtless also proethnic.

¹ In the following excerpt from Hesiod (Fr. 157, 3-4), σὸν τε πόδας χειράς τε δέου γλώσσαν τε νόον τε/δεσμοῖς ἀφράστοισι, φίλει δέ ἐ [=τὸν πίντα] μαλθακὸς ὑπνος, the sense of 'binds' may be read into φίλει. This does not hurt the interpretation (cf. Tom Moore's "Ere slumber's chain hath bound me" with Aen. 2, 253), but is not warranted, of course, by word-history.

² The differentiation of strikes, beats, cuts, splits (all = chops) is unoriginal (see Fay, Cl. Quart. I. 18, Mod. Lang. Notes 22, 38 fn., TAPA, 37, 8-9; and below, § 7 fn. 2).

ii Eng. *bent*: Germ. *binse*.

5. The *bent* or *bent-grass* is "a coarse grass which creeps and roots rapidly through the soil by its wiry and jointed stems". The West Germanic startform is *binut*, which I further derive from **bhi-nodu-s* quasi 'bind-weed', from *bhi-*: *bhēy-* 'binden' + *nodu-s*: *ne-d-* as reflected in OIr. *nenaid* and Eng. *nettle*. In Grimm's lexicon, s. v. *binse*, a sort of regret is expressed that *binse* cannot be reconciled with *binden* as Lat. *iuncus*¹ is (there) derived from *iungit*.—On Germ. *bi-nezzon*, see below (iv).

iii German *bast*: *binden*.

6. The cognation of these words lies deep seated in the German folk-consciousness, though we can no longer derive the noun from the verb as Grimm did, but I think I have a solution that will preserve the cognation at the expense of the derivation. I am going to suppose that the notandum in *bast* does not describe what bast is used for, but how it was obtained. For the technique employed nowadays in the production of the linden bast of commerce it is enough to refer to the German encyclopaedias, but I have been able to make minute inquiries of an artisan friend of mine who worked in his boyhood in the bast industry on the Russo-German frontier. The present process—with tools, it must be remembered, of a far different detailed shape and total potency to neolithic tools—does not suggest the etymology I have to present, but my informant told me of an Englishman who came to his village and unsuccessfully attempted to expedite the preparation of bast by a method of 'beating' the outer bark away from it. Preparation by beating is demonstrably the method—or at least a method—of obtaining bast followed not long ago by neolithic savages in the South Seas and in America.² And, in the native district of my friend, to get

¹ In *iuncus* I find a tautological compound; *iu-*: Skr. *yālti* 'binds' + *ne*: Lat. *necessitas* 'quae vincit' (see Fay, TAPA. 37, 11 sq.), Goth. *nehw* 'iuxta' (cf. Span. *junto* 'prope'), OIr. *de-ess* 'poeta' (cf. for the meaning Perso-Skr. *bandin-* and Gr. *παψ-ωδεῖς*), *de-en* 'necessitas'. Folk-Latin *iuncus* has *a* from *iūnxi*, *iūnctus*. At least as long as a root *yoi-n-* 'nectere' is not otherwise proved I shall remain skeptical about the startform *yōini-(co)* inferred from *iuncus* and modern Irish *aoīn*, especially in view of the proximity of the Anglo-French "root" *joi(g)n* 'iungere' (cf. TAPA. 41, 50).

² "Another kind of textile . . . is the result of beating out the bast or inner bark of certain trees. In Mexico, all over Central America, in the South

the bast of other trees than the linden, e. g. the willow, beating was the method employed. Not only bast, but flax has been found in the Swiss pile dwellings and doubtless the neolithic man reduced his flax to filaments by a process of beating similar to the present process.

7. I would accordingly derive Pre-Germ, *ba-s-tu-s* (on *-s-tu-*, see Brugmann, Gr¹. II. 1, § 334) either from **bh₂-s-tu-s* or **bhō-s-tu-s* = 'quod caedendo paratur': *bhē(y)-*¹ extant in O Bulg. *bītī* 'caedere' (= schlagen)² and, as we have seen above, in *phi-λυρα* 'bast, linden'.

8. But how do we establish relation between *bh₂-s-tu-s* 'caesum' and the root of *binden*, viz: *bhe-n(e)dh-* 'vincire'? I regard *bhe-* as nominal, quasi 'bast', while *-n(e)dh-* is the well known root meaning 'binden'; the complex = 'bast-bindet', cf. examples like Germ. *platzgreift*, Eng. *par[t]akes*.

9. This analysis of the "root" *bhen(e)dh-*, though new in detail, has been presented by me in substance before in an extended, however summary, analysis of the Indo-Iranian nasal verb-flexion (AJP., 25, 369-389; 26, 172-203, 377-408). This

American states . . . throughout equatorial Africa, in Oceanica . . . culminating in Hawaii, is to be seen a lacelike fabric with fibres intertwining like paper or felt, or in coarser fashion" (Mason, Woman's Share in Primitive Culture, p. 54). [Apropos of 'fabric' and 'fibres', as here used, see § 3].

¹ There is no reason why Lat. *fascia* 'band, bundle' (cf. Brugmann, I. c., p. 478) and even φάσκιλος 'scrip, purse' do not also belong to this root, as well as Lat. *fiscus*, *fiscina*, *fiscella*, names of baskets made of rushes or twigs (the bast of willow twigs?), cf. Germ. *Binsenkorb*, and on *binse*, above).

² I must here recur to a point I have made in other connections (e. g. TAPA, 37, 9), viz.: that the further back we go in prehistory the less differentiated are the handicraft words, that 'caedit' (= beats-cuts-splits) retains in its lack of differentiation the habitude of whatever word was used by our neo-, or shall I say palaeo-, lithic ancestors to describe the activities of his stone tool of the *coup-de-poing* variety. Even now, when I 'chop' kindling with an ax, I 'split' or 'cut', 'strike' and 'break', all with the same tool, much what the primitive man did with the almond-shaped stone he wielded with his fist. Certainly one of his most important 'splittings' was addressed to the nucleus from which he would 'strike' or 'break' or even gently 'press' or 'rub' off a flint splinter. Tolerable evidence for 'rubs': 'splits' may be extracted from Germ. *reibt* 'rubs' [root, in a weak stage, *w)ri-bh-*]: Eng. *rives* [: Lat. *ripa*; root, in a weak stage, *ri-p-*]. The phonic elements of *w)ribbh-* are also found in *sc-rib-it* 'writes': σκα-ριφ-ἄτει 'scratches' (an outline), wherein we have a blend of the root *ribh-* with *sker-* 'caedere'. With *w)ribbh-* cf. Eng. *writes* [root, *wri-d-*].

study in tautological composition¹ has been treated with the coldness of neglect, but a scholar as considerate as he is justly eminent was good enough to write me that he did not like "die Richtung". For myself, I do not like the tendency either, but neither do I dislike it. Nor is this a priggish pretence to set myself above liking and unliking. Personally I find the -ne-infix theory as now current altogether unreasonable, so unreasonable that I distinctly do not like it, and so I have offered a theory that does not offend my own reason¹ which, however it may be at fault, must be my ultimate rudder. The present analysis of *bhen(e)dh-* as 'bast-binden' is easier of acceptance, I realize, than the former analysis, which virtually defined by 'schlagen-binden'. But, alienating as 'schlagen-binden' may look at first sight, we virtually have it condensed in Eng. 'to rivet', if not in 'to clinch' (see other evidence in AJP. 26, p. 177, L; TAPA. 41, 35).

iv Germ. *binezzon* 'inretire'; *beide*.

10. The analysis of *bhen(e)dh-* as 'bast-binden' is, *mut. mut.*, valid also for *bi-nezzon*, with *bi-* as in *φι-λυπα* and *fi-scus* (§§ 2, 7, fn., cf. also *binse*, 5), and *-nezzon* to the root *ne-d(h)-* 'binden'. This analysis of *bi-nezzon* allows us to conceive of the possible origin of the preverb *bhī-* as found in the Latin tautological compound *ambi* (cf. Schulze, lat. Eigenn. 542, fn. 3) and its kin. I have sought before now the origin of the preverbs in tautological compounds, of Lat. *dē-*, e. g. (Cl. Qt. I. 26), and Germ.

¹ In an essay not yet published I have called attention to the Chinese tautological compounds (see Steinal-Misteli's Abr. d. Sprachwiss. II. 159 sq., especially 163). Similar compounds from Hungarian are cited by Wood (Mod. Phil. 9, 169) as follows: "*nval-fal* 'lick-devour', *ken-fen* 'smear-daub', *csuss-mass* 'creep-crawl', etc." Wood's copious lists of colloquial Germanic "iteratives" and blends form a welcome addition to our available store of examples. He anticipated in Pub. MLA. 14, 335 my derivation (Cl. Rev. 20, 254) of *δαρ-δάπτει* from *δέπει* + *δάπτει*.

² As to the general question of method in semantics, the following words, though spoken in a different context, are instructive: "Malgré l'absence de moyens d'investigation, ce sont des problèmes qui, à quelque facile positivism qu'on se résolve, reviennent se poser à l'esprit, mais restent malheureusement sans solution" (Brunot, Hist. d. l. langue Française, I, p. 52.). To which I (banally) add that the tentative solution of today may prove, or lead the way to, the accepted solution of the future.

zer- (TAPA. 37. 8).¹ In Germ. *bei-de* 'both' we may also have a derivative of *bhē(y)-* in the sense of 'iungere', cf. *ζυγόν* 'pair'. The root *yu-* 'iungere' (cf. Skr. *yānti*) may be found in the 2d pers. dual and plural pronouns, e. g. Skr. *yu-v-ām*, *yu-y-ām* though, on the face of it, we should then expect in Greek **γε-μεῖς* not *ιμεῖς*. The derivation of 'you' from 'companions' (cf. the Skr. noun stem *yū-* 'comes', in the smaller Petersburg lexicon) is most plausible. Has **bhi-* 'comes' found a lodgment in Skr. *tū-bhyam*: Lat. *tibi*? The case suffix *-bhi-*, especially in the Sanskrit instr. plural in *-bhīs*, might also be interpreted etymologically by 'in conjunction with'.

[10 a. To make clear my meaning, I suppose the *bh-* cases to have derived from various proethnic locutions in which a heteroclitic root-noun from *bhē(y)-* —e. g. *bhi-* (m. or f.; n.), *bhyo-* (m., n.), *bhaxy-* (in Lat. *tibei*), *bho-* (in Lat. *bus*)—in perhaps more cases than one (e. g. Skr. *-bhyas* may be a nom. sg., gen.-abl. sg., or nom. plur.), formed phrases with other nouns. The meaning of this heteroclitic noun was something like 'coniunctio' >'auxilium'. Thus Skr. *devē-bhis* (instr. plur.) means 'dei auxilium <sunt>', and *tū-bhyam* = 'tu auxilium'. It is well known that in Sanskrit the *bh* endings function, in regard of euphony, as independent words. We may illustrate by Osmanli *xodža ile* 'Meister mit' <'Meister Begleitung'. Here *ile* remains half independent—in its euphony, to-wit—but has halfway become a mere case ending (see Finck, Haupttypen d. Sprachbaus, 81 sq.).—The original instrumental connotation of **tu *bhyom* may have furnished the source for the so-called dative of agent.]

v Sanskrit *bhit-tis* 'mat; wall'.

11. We have cast our eyes far back to the neolithic period of our race and have recognized there on the evidence of *φί-λυπα*, pre-Germ. **bastus*: OBulg. *biti* 'caedere' a root *bhēy-*, descriptive of the activities of a *coup-de-poing* and with a range of meaning from 'ferire' to 'scindere'. This root as a nominal stem

¹ I cheerfully resign the particular example there chosen, viz: *zerreissen* as a blend of *zerren* and *reissen*, and I did not gainsay the relation of *zer-* to Lat. *dis-*. The evidence for blended words, however, is too strong to gainsay because of the rareness of blending in the vocabulary of the Stern children (pace Thumb, IF. Anz. 27, 4). What with the curious precision, iteration, literalness of children on the one hand, and their small vocabulary on the other, why suppose that they must fall victims to the blending aphasia?

had the sense of 'bast', and the nominal sense so acted upon the verbal as to give to *bhē(y)-* a derived sense of 'binden'. Can we doubt that Skr. *bhit-tis* 'mat or wall of split reeds' is ultimately of the same provenience? True, for *bhit-tis* we find it convenient to talk of a root *bheyd-* 'findere', and to conceive of it as *bhē(y)-* + a determinative *-d-*, but the semantic relation of *bhit-tis*: *bheyd-* can scarcely be different from the relation of φίλυπα and *ba-st* to *bhē(y)-* 'caedere'. And could we prove *bhit-tis* to be of Indian provenience, we should still have to admit that the nominal sense of *bhit-tis* is reflected in *bhin-nás* 'coniunctus', *vyatibhinnas* "unzertrennlich verbunden mit". But where full word history fails us—as it often perplexingly will—there is no such thing as dating or localizing a semantic process,¹ and if *bhinnás* 'coniunctus' originated late in the separate life of

¹I am not sure that I understand the bearing of Kluge's remarks, s. v. *nähen*, to-wit: die *sippe* ist wohl durch vorhistorische Entlehnung von einem Volke zum andern gewandert so dass *nähen* kein echt germ. Wort wäre. If this remark seeks to palliate the semantic difference between *nähen* 'suere' and *veel* 'spins' I do not realize any advantage in assuming a temporary foreign sojourn for members of this word sept. To begin with, the *veel* sept does not restrictedly signify 'spins' as πέπλους τε νήσαι (Soph.) and στήμονα νήσεις (Aristophanes) show, but also goes further in describing the process of cloth making (cf. Meringer in Wch. Kl. Phil. 1910, 595, who furnishes a convenient formula for—I presume he does not fancy himself the first to have taken note of—the fact that a word may become allocated to describing a single or a further step in a complicated process). In Skr. *snāyati* the generalized sense of 'wraps, vestit' has advanced far beyond either 'sews' or 'spins' or 'weaves'. The original sense, even, as I have elsewhere noted, might have been 'sews' (from 'pricks', cf. AJP. 25, 376; for the stick-stitch-bind development also cf. βάθδος 'stick, switch (i. e. withe), rivet', βατίς 'switch': βάπτει 'stitches', Lith. *verp-ti* 'nère'). Because of the *veipov-nervus* group, I start with the noun sense 'sinew' and in conformity with my motto of "cherchez le dénominatif" (TAPA, 37, 8) I assume 'to sinew' as the earliest verb sense. From work done with *sinews* developed in one direction the sense 'to baste' (= sew, i. e. use a bast-thread; cf. contrariwise 'to tack, prick, stitch' wherein the activity of the needle is indicated), and in a second the sense 'to spin' (cf. Fr. *filer*, denom. to Lat. *filum* 'thread'), and in still another 'to plait' (cf. OIr. *sntim* 'flecto').—Though even if we start with 'spins' there is no reason to challenge the development to 'sews', for one has but to assume as an intermediary a process vaguely like modern 'darning', which is weaving with a needle, or 'knitting'. Should this seem a retrograde development one has but to recall the recent discussion (see Zupitza in Wch. Kl. Phil. 1910, 37-39) of how folk Latin *pi(n)sare* = 'to thresh' (cf. Plautine *flagro pinsare* = 'to flog with a whip or rod') is related to *pinsere* = "to pound in a mortar"—a combination of sense attested also by *tpiβew* and *terere*.

Sanskrit, whether under the influence of *bhittis* 'mat' or of *sambhinnas*—wherein the sense of conjunction is to be charged to *sam-* 'cum'—yet the nominal stem *bhēy-* 'bast' is not unlikely to have affected the "root" *bhēy-* 'caedere' at ever so remote a period, so that for us *bhēy-* has the two senses of 'caedere' and 'vincere' (i. e. 'suere').

vi Latin *fenestra*.

12. I formerly suggested the derivation of *fenestra* from *bhenedh-trā* 'hole, slot' (AJP. 26, 182), but if there was any Greek *φανηστρα quasi 'lighter, revealer', I should far prefer a historic to a prehistoric startform. Brugmann's startform **bhenestra* (Gr². II. 1, § 255) is complicated, i. e. an -es-stem extended by a -tro-stem. I recur to the startform *bhenedhtrā* and, as there is no evidence for the definition 'hole, slot', I define, in conformity with the "root" *bhen(e)dh-* 'bastbinden' (§ 9), by something like 'shutter', cf. Lat. *fenestra clatrata, clathri* 'lattice, grate'. In the English poets *lattice* and, to a less extent, *grate* distinctly connote 'window',¹ while *wicket* conversely connotes a 'lattice' or 'grating'.² In Latin, *claustra* sometimes naturally implies 'porta' or 'fores' or 'operculum', e. g. in Mart. 10, 28, 8, *serrea perpetua claustra tuere sera*, Aen. 2, 259, *pinea furtim | laxat claustra Sinon*. In the glosses *claustra* is defined by 'portae' aut 'ser[r]atura'. In Plautus it is the latticed window that is chiefly in evidence, cf. As. 132, *concludere in festram firmiter*, interpreted in the light of the *festra clatrata* of Mi. 379, and of the *iuncta fenestra* which barred out intrusive lovers (Horace, C. 1. 25; cf. Ov. Am. 1. 6. 17, where *inmitia claustra relaxa* applies to the door).³ Allusion to double shutters is clear in Ov. Am. 1. 5. 3, *pars adaperta fuit, pars altera clausa fenestrae*.

13. If we accept Brugmann's startform, to say nothing more of the complicated suffixation,⁴ we have in *fenestra* a quite

¹ Among the Cretan finds of the last few years the representations of windows distinctly suggest gratings or lattices (see Encyc. Brit. 1, pl. IV, i.).

² I rather think *wicket* originally meant something like 'lattice', and is perhaps to be connected with *wicker*. A lumberman's *wicket* is a shelter made of boughs of trees.

³ In the next verse *ia-nua* is the 'entry', not the 'door'.

⁴ The suffixation of ἄγκιστρον also looks complicated. Assuming that the barbed fish-hook replaced a barbed fish-spear—and ἄγκ- certainly contributes the note of 'barb'—, (-κ)ιστρον: Lat. *caedit* 'strikes' may furnish the apparent suffix, cf. Eng. *striker* 'harpoon'. In the locution 'to strike a fish' *strike* means 'to get on the hook by a sort of jerk'.

isolated survival of the (secondary) root *bhen-* 'φαίνει' whereas *bhenedh-trā* 'lattice' belongs with *offendix* (root *bhendh-*) 'band'.

14. For the fact of windows in a quite early type of house I refer to the hut-urn with a large window pictured in Mannus, II, 24. Either postes or a vestibulum are indicated also on these urns.

15. With the words for 'door', also, there is question whether the notandum is 'opening' or 'shutter'. Hesychius defines *θυρίς* (allocated to 'window') by δη μικρά (of the 'hole'), but adds, θυρίδας Ἀττικοὶ τὰς τῶν γραμματέων πτυχάς (καὶ διθυρον λέγουσιν, οὐ τρίθυρον, ἀλλὰ τρίπτυχον). As to θύρα, Lat. *fores* (stem *dhwor-o-*), I doubt not that the original sense was 'shutter', as it was for the other stem *wero-* in Umbr. *veris-co* 'apud portas'¹ (cf. n. plur. *veru*: O Bulg. *vra-ta-*, unless we divide *vrat-a* [: Lat. *vertit* = *valvae*: *volvit*—which is not to separate *wert-* 'vertere' from *wer-* 'tegere, defendere', but to suggest that the sense 'vertere' had its origin in the turning of a **wer-to-m* on its cardo]).²

vii English *bee* 'biene'; Lat. *apis*.

16. With the root *bhēy-* in its secondary sense of 'binden' I would also connect our word *bee*, the 'carpenter[bee]' to wit, in his function of builder or 'joiner', cf. also Lat. *apis* 'bee': *apere* 'iungere, vincere'.

viii Umbr. *kom-bifia-* 'nuntiare, mandare', pf.-stem *-bifia-ns-*; Lat. *iubeo*, *vincio*.

17. In this Umbrian compound we have the root *bheydh-* (i. e. *bhēy-* + *dh-*) found also in *neiθω* (cf. AJP. 26, 180) and in *fib-ra*

¹ Plural, like *fores*. Perhaps *d-* for *dh-* in Skr. *dvdr-* is due, not to deaspiration in cases with *-bhya-*s, etc., but to the influence of *dvd-* 'duo'.

² I will here add that proethnic *dhworo-* for which no etymology has been traced may be a complex in which the sound-picture of *woro-* has overlaid the sound-picture of **dhorō-*: θώραξ 'cuirass' (covering for the breast); Skr. *dhārikā* 'columna' (postis). The question arises whether **dhorō-* did not first describe the column of a door-way (cf. for the fact the hut-urn referred to in § 14 with its indicated 'portico'). [In Mexican cities the *portales* are porticoes in front of the shops, often located about the large public squares, and serving as booths for small merchandise. In many cases to go to the *portales* is to go to the public square. Was *forum* a collective designation in Italian towns for a mercantile colonnade similarly situated on one or more sides of a public square, like the *tabernae veteres* at Rome, say?]—But the root of (supplanted) **dhorō-* 'shutter' is perhaps found in provincial English *dern/darn* 'to hide, to stop up a hole'.

(§ 3). For the sense of 'nuntiare'¹ cf. Lat. *indicit* 'declares, proclaims, orders', where the meaning may have developed in a reverse order; and for 'mandare' Lat. *iniungit* 'enjoins, orders': *iubet*, which can hardly fail to contain in *iu-* a cognate of the root *yu-* in Skr. *yāuti* 'joins' (cf. Skr. *yuñj-* defined in the simplex by "befehlen, aufragen, iniungere", and so obsolete Eng. *joins*), and in *-beo* a cognate of *dhē-* 'facere'. See TAPA. 41, 41 for a further development of this semantic problem.

18. But my real objective now is the complicated perfect stem, wherein *-ns'* [from *-nk(i)-?*] has been added to the present stem. Danielsson (accessible to me only as cited by von Planta II, p. 352) adduced by way of explanation the parallelism of Lat. *vi-* (in *vieo* 'flecto'): *vinki-* (in *vincio* 'I bind'). In the formation of *vincio* I have an interest of long standing. Almost twenty years ago I derived *vinxi* from *vi-n(e)x-i* (AJP. 13, 481), taking *vi-* as a preposition = Skr. *vi* 'apart'; and later (TAPA. 37, 15) I found in *vincio* a tautological compound of *vieo* and *necto*.² Now if in *vi-nci-o* 'I bind' *-nci-* is a tautological element there is a fair chance of finding the same element in the *-ns'* of the perfect stem *-bifia-ns'*,³ if *-bif-* also meant 'binden'. At any rate the analogy of *vincio* then had a ground. That the tautology is extant only in the perfect is curious, as though, to produce the note of intensification, a semantic reduplication,⁴ so to speak, had replaced the moribund syllable reduplication.

19. Besides *kom-bifians-* there is one instance of *dis-leralins-* 'diremerit, invitum fecerit' (vi, a 7), of untoward circumstances which vitiate an (ob)servatio avium. As *kombifians-* occurs also in a servatio (vi b, 48 sq.) it is by no means impossible that in a liturgical formula—as witness the 2d plur. impv. mid. Skr. *vārayadhvāt* which represents *-dhvam* contaminated by adjacent *-tāt* forms (cf. Whitney, Gr², § 571, d)—there was irradiation from the one *-ns'* perfect to the other. Perhaps *disleralins'ust*

¹ This sense of 'nuntiare' suggests an attempt to explain Gothic *bandwjan* 'to make signs'—with a flag, rag, bandau, banner, to-wit: cf. Med. Lat. (Longobard) *bandum* 'vexillum'. Gothic *bandwo* 'Zeichen' has been more generalized—but is not to be connected with *palvw*.

² For the root *nek-* 'vincire' I refer to § 5 fn. above, and to AJP. 31, 418; TAPA. 41, 31. Add Skr. *dku-* 'net' (*a <n*).

³ Perhaps to be divided *-bif-an's-*, with *-an's-*: Lith. *dnka* 'knot, loop, noose', Gr. *κύν-άγκη* 'dog-leash' (=: *-enek-*, see TAPA. 37, 9).

⁴ I prefer to analyze *kom-bifia-ns'ust* 'nuntiaverit' as reflecting something like 'con-iussa- nexuerit'.

was the earlier of the two forms. At any rate it is susceptible to a rather obvious analysis, viz.: as *de-lira-liquerit* in the sense of <servator avium> deliraverit. Then, as von Planta has already observed (Gram. II, p. 350, fn. 2), *-lins-* represents a Latin **linx(it)*, like *finxit*, *pinxit*, *strinxit*.

20. The only other Umbrian perfect in *-ns-* is found in the stem *purdins-* 'porrexit', for the formation of which I see no way to plead irradiation. I suspect that in *-dins-* we must recognize another sigmatic perfect to a stem *-dink-*, cognate with Lat. (*in-*)*dico*, and with δείκνυμι (-dink-: δείκνυμι = Lat. *iungit*: οὐγνύμι).

ix Germ. *beil* and Lat. *findit*.

20. The accepted derivation of OHG. *bihal* from **bhī-tlo-* 'schläger' seems to me not more probable than its analysis as *bhī-* (*bhīy-*) + a cognate of the posterius in δι-κελλα 'two-(pronged-) mattock'. With 'strike-mattock' cf. Ger. *beut-heie* "stosz-hammer".—What reason based on a sound principle for rejecting the analysis of Lat. *findo*: Skr. *bhinādmi* as *bhi* quasi 'strike' + *-nād-* 'secare' (tautological, see § 9, fn.) in OIr. *snādim* 'seco', Welsh *naddu* 'asciare, dolare'? That this Celtic "root" *snād-* is cognate with *s)nē-* in Germ. *nähen* and *nadel*, I further believe, nor is there any reason to question this cognition if, as suggested above (§ 11, fn.), the root *snē-* had a primitive sense 'to prick' which gradually gave way to the specialized senses of 'to sew, darn(?)', weave, wrap' (Skr. *snāyati*)—whence 'to cover, protect' (in OIr. *snādim* 'protego').

21. I would here add a general remark on the relation of meaning in English *split* and *splice*. The process of splicing has two chief moments, first to *split* or unravel two rope ends and second to *plait* or *intertwine* those *split* ends together, but to the word chosen to designate the entire process only *split* makes a linguistic (phonetic) contribution. Similarly in Lat. *immolare* the 'meal-besprinkling' (quasi 'mealing') has come to designate the general act of 'sacrificing' [cf. also Skr. *badhnāti* "fesseln (bes. ein opfertier), darbringen, schlachten"]; further illustrations in γευνάσματα and *supplico*, and in ἀποπατῶ].¹ Now there was one neolithic process in which 'splitting' was the first act in a process of 'binding', the very important process of securing a tool or

¹ Extension of meaning to cover a further stage in an act involving several steps might be designated as 'sequel' or 'serial' meaning.

weapon to its handle. Here the handle must be 'split' or 'grooved' or 'notched' for the insertion of the implement which was then <gummed and> 'tied' securely with cords, sinews or the like. In extensions of the root *bhēy-* 'schlagen' we find the virtual sense of 'splicing' (as in Skr. *bhit-tis*; see § 11), as well as of 'splitting' (as in Lat. *findit*). Who is to show us that Lat. *fid-es* (plur.) 'strings' means rather 'splitters' (= something split off) than 'binders'? Cf. also *πειθσμα* 'rope', which is as likely to come from **πειθσμα* 'split, thong, lash' as from **πενθσμα* 'band, binder'.

x Skr. *bhiṣāj-*.

22. In the analysis as *bhiṣ-āj-* 'demon-driving' (cf. RV. 10, 97, 6 where a leech is called "fiend-slayer, chaser of disease") or 'angst-treibend' (AJP. 26, 399) I have come as near the truth as the Indo-Iranian usage of this word will ever warrant, I believe. The analysis as *bhiṣ-saj-* 'splint-binding' (cf. RV. 9, 112, 1; 10, 39, 3, where the leech looks after wounds and broken bones; also, for the cure of wounds, cf. 8, 22, 10; 8, 61, 17; 8, 68, 2) is also possible, with *bhi-* as in the *findit-* sept and *saj-* = the Sanskrit root meaning 'heften': Lith. *seg-ti* 'heften'. Here there is a difficulty, for we must apparently write the posterius for the Indo-Iranian group as *-seḡ*, while *seg-ti* has either *g* or *gw*. Still the alternation of palatal and pure guttural lacks not for parallels.

23. If this provisional explanation of *bhiṣāj-* should haply be true, it may be confirmed by the testimony of *ἀκέομαι*. Chronologically *ἀκέομαι* seems first to mean 'curo, medeor' and second 'sarcio'. I would reverse this arrangement and start with quasi *sarcio*, cf. E 401, φάρμακα πάστων | ἡκέστατ' = applying salves he bound-up <the wound>, II 523, τόδε καρπερὸν ἔλκος ἀκέστος = hoc grave vulnus liga. For the development of the sense of 'heals' from 'binds up' observe how, in our authorized version, "to bind up the broken-hearted" (Isaiah 61, 1) has become in Luke 4, 18 "to heal the broken-hearted". The root of *ἀκέομαι* is the root of *acus* 'needle', but the sense has derived from 'pricks' (see § 11, fn. 1).

24. We can hardly refuse to admit that the binding up of broken bones was within the skill of the prehistoric medical man and as he could neatly trepan the skull, his skill to stitch wounds with sinews may well be taken for granted.

25. The paragraphs on Skr. *bhiṣṭaj-* and Gr. *ἀκέομαι* were lying complete on my desk more than a month before the issue of Brugmann's discussion of these words in IF. 28, 285 seq. In view of that discussion it becomes necessary to make some additions to my previous brief statements. That in *bhiṣṭaj-* *bhi-* means 'bast'¹ and is not the preposition *abhi* with apocope is perhaps proved by *bheṣṭaj-* 'medicamentum', for neither secondary gradation nor an old alternation of the preverb *bhi-* with *bhaxy-* seems to me at all plausible. In Avestan, only the diphthongal forms are of record. If we write *bhaxy-saxgō-* 'bast-binding' as a startform (*bhaxy-*: the root *bhēy-* :: Skr. *re-* [in revánt-]: *rāi-* 'res') the further reduction in *bhi-sáxg-* is entirely normal for noun-stems. Brugmann has rejected the ascription of the posterius in *bhi-sáj-* to the word-sept to which Lith. *segù* | *segiu* 'ich heste, schnalle' belongs, and has connected it with Lat. *sāga* 'seer, witch', which is very attractive at first glance. But the root *sāg-* is, in my opinion a compound root, from *s(w)-* 'co-' (see TAPA. 41, 31) + *aḡ* 'agere' (cf. Lokr. *āyω*), and meant 'cogere; cogitare', senses which account not only for *ἀκέομαι* and Germ. *suchen*, but for such special nuances as *sagax* 'nasutus' (of a hunting dog), cf. ηγεμών 'dux', i. e. 'co-actor'; thus *praesagire* = 'prae-cogitare'. Or does *sāga* mean 'quae defigit', v. Ovid, Am. 3, 7, 29, ap. Jevons, l. c., p. 115.

26. Is Brugmann's phonetic objection to the association of *-saj-* with Lith. *segù* conclusive? It arises from the conflict between the *g* of Lithuanian and the *z* of Av. *baēzaza-*, and he disposes of the testimony of the *k* of *bhiṣṭak* (nom.) *bhiṣṭakti* (3d sg.) by calling the *k* secondary. But suppose the *z* of Avestan is secondary? And why should it not be? I need not discuss afresh the question of the derivation of palatals from (pure) gutturals in the proethnic speech, for the principles have already been laid down correctly by J. Schmidt in KZ. 25, 123 sq., and rediscovered about twenty years later by Hirt (BB. 24, 288), viz.: that what we will call the plain guttural series *k, g, etc.*, suffered a change in a palatal environment² to what

¹ On the island of Cyprus φιμόω (v. § 2) and φιμωτικός are used to describe the 'binding' of exorcism (Jevons, Anthrop. and the classics, p. 116).

² This is, in substance, the view of J. Schmidt, but Hirt, who cannot bring himself away from the idea that, as *ɛ* alternates with *o*, the *o* is derived from the *ɛ* (see also his Gr. Gram., § 92 Anm.), thinks that *kyo* is involved in *kye*

may be best designated graphically by *ky*, *gy*, etc. Then in one and the same paradigm or word-sept there was alternation of *g* with *g'y*, with a tendency toward a final victory of only one of the alternatives. Let us apply these theoretical considerations to our word-sept. In Lithuanian we have the alternation between *segù* (o/e verb) and *segìù* (yo/e verb); in Sanskrit, we have *bhegaj-á-s*, but also *bhegaj-yá-s*, *bhiṣakti*, but also *bhiṣaj-yáti*; cf. also, with intransitive value, *sájati* 'haftet' (ptc. *saktd-s* 'attached to'); in Avestan, as it would appear from Bartholomae's lexicon, *baēšaz(a)-* and *baēšazy(a)-* are almost equally common, whether in verb or noun form. Proethnically there must have been an alternative of *g* with *g'y* in kindred forms of this sept, and even in the same noun paradigm conflict between -*go-* and -*gye-* in the flexion. In Avestan this conflict was resolved in favor of *gye(g'e)*, but in Lithuanian and Sanskrit in favor of -*go-*.¹ If not, why not? Did not Greek resolve the conflict between *λείπω* and **λειρεύς*² in favor of the former, and Latin the conflict between *ecus secuntur* and *equi* (plur.) *sequitur* in favor of the latter? So far as Sanskrit is concerned, *g'y* (*g'*) is attested, to the best of my knowledge, only when *gt* stands as the product of *gt > kt*,³ which may be interpreted to mean that *kt* yielded *kyl* (or *kt*) proethnically in this series. These facts may be represented as follows, with modifications of J. Schmidt's table (op. cit., p. 123):

Proethnic.	Sanskrit.
II a) $\kappa \quad \gamma$ { < <i>y't</i> >	<i>k, c <(g) j></i> { <i>st</i> ⁴
b) $\kappa' \quad \gamma'$ { < <i>y't</i> >	<i>ç</i> <i>j (g)</i> { <i>st</i>

it is not anymore than *eos* is involved in *equi*. Hirt's most certain result lies in the correlation of the suffix -*go-* (i. e. *ko*) with *ko-* (i. e. *kyo*), as in Skr. *lopā-čds/lopā-ka-s* 'fox' (v. p. 288), which can be due to no other cause than a levelling as between *kye* and *ko*, no matter which was the prior consonantism.

¹ On the general question of the divergent treatment of "g" in Sanskrit and Avestan see Leonard Bloomfield in AJP. 32, p. 52, § 21.

² See a recent discussion of the conflict of *κ* and *π* forms of the interrogative in early Ionic in AJP. 32, 74 sq.

³ This is to regard the *gt* of *bhrdgstra* 'roasting-pan' as the genuine phonetic continuant of *gt*; cf. the pure guttural in OPruss. *-birgo* 'cook'.

⁴ Where *kt* appears it is due to the mediation of the *j (g)* forms common to the velar and pure guttural series.

Avestan.		Old Bulgarian.	
<k, č> <g (j)>	{ ? <št> s z <št>	<k> <g>	{ ? <st> ¹ s z <st>

27. Brugmann's derivation of *ἀκέρματ* from *η + κεσ* (: *κεάζω*) used of the 'incutting' of the surgeon is semantically neither more nor less likely than my own definition from the surgeon's 'stitching'. Is stitching what the word came to mean [cf. *ἀκεραι*, of 'menders' (of torn garments), and Aristotle used it of a spider mending her net], or what it originally meant? The Homeric usage is as follows: (1), of healing wounds E 448, II 29, 523; E 402 (901) by application of salves; (2), of healing mental hurts Δ 36, I 507, N 115 (bis); γ 145, κ 69 (very general); (3) of patching up (or caulking) damaged boats § 383; (4), of quenching thirst χ 2; (5), *ἄκος*, as a general remedy for ills, I 250, and of sulphur as a purificatio against defilement, χ 481. So far as the Homeric usage admits of inference, the dressing and bandaging, if not stitching, of the surgeon and not his cutting must be thought of. There is neither semantic nor morphological obstacle in the way of recognizing a noun-stem **ākes*—'stitch' (lit. 'puncture, prick of a needle'), cognate with Lat. *acus* 'needle' (from 'pricker'), as the source of a denominative **ākeσ-γε-ται* (cf. *ἀκεύμενος*). In surviving *ἄκος* 'remedium',² we have, for the sense, at least, a deveritative, like Lat. *pugna*. The proper name *Ἀκοή* (v. Keil ap. Brugmann, op. cit., p. 289) is formed like Lat. *opera*: *opus*. If Homer does not specifically mention the stitching of wounds, the Egyptian development of medicine took place long before the transmission of the art to pre-Homeric

¹ Of late years Skr. *dgra-m* has, on account of Av. *ayra-* (*y* not *z*), been separated from the root *aj-* (Av. *as-*) 'agere'. But the definition as "das vorausgehende, und in diesem sinne (aber auch nur in diesem) die spitze" (Grassmann, Wtbch. z. R. V.) is not unsatisfying (cf. *áyōc* 'leader'). This derivation may be maintained intact by supposing that **agro-* was the proper phonetic form, and that it alternated with **agettī* (with "g") securing, however, a certain semantic independence as **agettī* became restricted in the Iranian branch rather to the sense of 'drive'. Then in an apparently isolated word like Av. *vasra-* 'fustis' (: Skr. *vdjra-s* 'fulmen') the *z* is due to popular (but mistaken) association with *vas-* 'vehere' (cf. *vectis* 'crow-bar, [= brechstange] handspike'), while Skr. *vdjra-s* would owe its *j* (not *g*) to *vājdyati* 'calcaribus concitat, stimulat, instigat'. The root is also found in Lat. *vegeo* which need not for any semantic reason be separated from *augeo* (pace Walde s. v.), especially if Av. *vasra-* 'cudgel' has a secondary *z*.

² In apposition with *ἔψυχον* 'lint' in Aesch. Choe. 471.

Greece. In so conservative an art it is something that Celsus (v. 26. 23) tells us of the stitching up of wounds with *acia* 'thread' (see Otto's Sprichwörter, s. v. *acus* for the proverbial use of *acus* et *acia*).

xi Eng. *bound, boundary.*

28. For Eng. *bound* a Celto-Latin **bodinā* is the probable startform. This is identical, as Thurneysen has suggested, with the startform whence comes OIr. *buden* 'band' (= company of soldiers, see § 3). The development of sense seems to me most simple. Any *band* that formed the 'trimming, border, binding' of a garment, or any rope that defined the ring of a game or combat, constituted a 'binding, bound, boundary'. This is all concretely attested in the English word *list* 'border-stripe; boundary' which, as I may remark in passing, has probably given rise to the "excrescent" *t* of *lists* = Mid. Fr. *lisso*—as the "excrescent" *d* of *bound* = OFr. *bonne* may be due to a reinforcement from Eng. *bound* (ptc. to *binds*). Generally comparable is *lūas* 'band, thong, strap': Skr. *sīmānta-s, sīmān-* 'Markung eines Dorfes'.

xii φοιτάω.

29. Brugmann's article referred to in paragraph 25 would support the gradation (*a*)*bhi*: *bhei-* by deriving φοιτάω from φοι + ιταω. If one must find '*bhi*' in Greek I would recommend him to operate with the Aristophanic future φιαλῶ 'incipiam', unless the word ἐφιάλτης 'night-mare, incubo' (with the byforms ἐπιάλτης ἐπιάλος) so clearly revealed derivation from ε)ρι + sal- (: Lat. *salit* 'leaps'). So Norden, ad Aen. 6, 570, connects Ἐφιάλτης with ἐφάλλεται. Thus φιαλῶ (with φιαλ from πιαλ-) means *in-siliam* > *in-cipiām*.

30. An etymology of φοιτάω, to be satisfactory, must account for the picturesque or graphic quality of this word,¹ such moments as Liddell and Scott have tried to render by 'to stalk about, strut about, roam <rage, rave> about', cf. φοιτάλεος 'furens' = παράκοπος—in Hesychius who also glosses φοίτης by δ κῆρυξ. I would therefore derive φοιτάω directly from the root *bhēy-*, or rather from a noun-stem *bhōito-* (? φοίτης) meaning originally

¹ Reference may be made here to the preface of the Petersburg Lexicon wherein Böhtlingk and Roth especially deprecate the number of verbs that the commentators had defined by a colorless 'ire' or 'venire' (I, p. vi).

'beater'. I think particularly of a huntsman beating the woods. From the notion of 'beating' several contexts gain in point, e. g. β 182, δρυθες . . . φοιτῶσι, of birds beating the air, Γ 449, ἀν' ὅμιλον ἔφοίτα θηρὶ ἐοικώς, of Atrides, beating up <and down> his host like a wild beast at bay, Ν 760, φοίτα ἀνὰ προμάχους διζήμενος εἴ που ἔφεύροι, of one beating up <and down> the battle line in search for a particular enemy, cf. Lys. 3, 29, ἐπὶ τὴν ἐμὴν οἰκίαν φοιτῶν εἰσῆγει Βιά, where φοιτῶν, interpreted as from *bhē(y)-*, suggests Lat. 'pultans'.

31. On the general problem of the development of verbs of motion from the sense of 'striking' see AJP. 26, 198, especially noting M. Eng. *swappen* = 'to strike; go quickly'. So Eng. *strikes* and Germ. *streicht* (also reflexive) developed into verbs of motion—I say developed because I think they are plainly in error who reverse this semantic development (see also on ἄλανει, AJP. 26, 199). For φοιτῶ of sexual activities (Ξ 296), cf. Eng. *striker* and Germ. *streichen* (in Huntsman's language) of the rutting of animals. With the use of *streichen* = migrare (of birds), cf. β 182, above. In the renderings above, to *beat* the woods, to *beat* up and down (for prey), said also of a stag at bay (cf. Γ 449), to *beat* wing (β 182) have been already implied. To these may be added to *beat* up recruits (? or is this for 'drumming' up), and to *beat* a painful way. Bearing in mind the origin of φοιτῶ in the chase we may ask if Lat. *ambire* = 'petere' (cf. *ambio ambire*, with *i*, not *e*) is not from *am[bhi]- + bhēy-*. Another cognate of φοιτῶ would be *-bito*, with a by-form *beto* that exhibits dialectic *e* from a diphthong. Of course *b-* arose in a compound, not in the simplex.

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III.—THE DATE OF ARISTOPHANES' GEORGOI.

The word *μολγός*, which Aristophanes employed at least four times, is recorded for no other Greek writer except Dio Cassius, who uses it once. The literal meaning of the word, which probably belonged to the vulgar language, is reasonably certain, but its connotation in Aristophanes has been the subject of much discussion among scholars from the Alexandrians down. Furthermore, three of the four occurrences are preserved to us by ancient grammarians in brief quotations, without a sufficiently extensive context to enable us to form an independent judgment in each separate case, and in two instances in a corrupt context. I hope to show, however, that the four occurrences in Aristophanes are not so many distinct and independent instances of the use of the word, but that they all bear a very intimate relation to each other,—indeed, that they are all repetitions of or allusions to the same joke. When once this relationship is recognized there is some prospect of restoring the original text of two of the quotations, and of assigning to their source the two quotations from undesignated plays. The date of the *Georgoi* can then be more definitely fixed than heretofore.

We begin with the occurrence which we have in its full context, Eq. 960 ff.:

Παφ. μὴ δῆτά πώ γ', ὁ δέσποτ', ἀντιβολῶ σ' ἔγδω,
πρὶν ἀν γε τὸν χρησμῶν ἀκούσας τῶν ἐμῶν.
'Αλ. καὶ τὸν ἐμῶν ννν. Παφ. ἄλλ' ἐὰν τοίτῳ πίθη,
μολγὸν γενέσθαι δεῖ σε. 'Αλ. καν γε τουτῷ,¹
ψωλὸν γενέσθαι δεῖ σε μέχρι τοῦ μυρρίνου.

The literal meaning of *μολγός* is given by Pollux 10. 187 (quoted below) and Hesychius² as *βόειος ἀσκός*. This definition is confirmed in the only passage in Greek literature in which the word is used in a literal sense, Dio Cassius 61. 16, II, p. 234

¹ Guarino of Favara 1270 (cited by Ribbeck) quotes this passage: *μολγὸν γενέσθαι παρὰ τῷ Ἀριστοφάνει.*

² Among his definitions of the word in the Knights is the statement: *ἄλλοι δὲ "μολγόν" τὸν βόειον ἀσκόν.*

Bekker. In describing the indignation against Nero which prevailed among the Romans after the murder of Agrippina Dio states that some people μολγόν τινα ἀπ' ἀνδριάντος αὐτοῦ νύκτωρ ἀπεκρέμασαν, ἐνδεικνύμανοι ὅτι ἐσκέπαν αὐτὸν δέος ἐμβεβλήσθαι. The specific punishment at Rome for parricides and matricides, here hinted at, was to sew them in a sack and drown them. *μολγός* in this passage is a contemptuous equivalent for *ἀσκός*. In the parallel account in Suetonius Vit. Ner. 45 *ἀσκός* was probably used for Dio's *μολγός*: *ἀσκός* praeligatus is Howard's probable restoration of the MS ascopa diligata (Harv. Stud., 1896, p. 208. asco-pera, a conjecture which is usually accepted, is hardly the equivalent of *μολγός*). Suetonius adds that to the sack was attached the inscription ". . . tu culleum meruisti", culleum evidently being the Latin equivalent of the Greek word. Finally, the oracle which Aristophanes has perverted to his present purpose shows that *μολγός* has been substituted for *ἀσκός*, as modern editors of the poet have observed. Curiously the scholiasts, though they suspected a parody on some oracle, do not quote the original.¹ But Plutarch Vit. Thes. 24 (see also Paus. 1. 20. 4 and Libanius ad Dem. De fals. leg. 297) quotes two oracles given to Theseus in which it is predicted that he will be as an *ἀσκός*, viz.:

ἀσκός βαπτίζη, δῖναι δέ τοι οὐ θέμις ἔστι,

and

ἀσκός γὰρ ἐν οἰδματι ποντοπορεύσῃ.

So when Aristophanes sets the Paphlagonian to reciting oracles in order to keep the favor of Demus, for *ἀσκός* the inflated bag, symbol of that which rides the waves and never sinks (cf. Pindar's φελλὸς ἀβάπτιστος Pyth. 2. 80), he causes him to substitute *μολγός*, a leathern bag of another sort, "a contemptuous synonym" (Neil ad loc.), whose associations were in a lower sphere.

The oracle which prophesied that Theseus should be an *ἀσκός* *ἀβάπτιστος* was of course highly reassuring to the Athenians, but the phrase *ἀσκόν γενέσθαι*, taken out of such a context, might, even without the substitution of *μολγός*, mean a totally different thing.

¹ The original note, however, may have contained it. All the lexicographical notices on *μολγός* have been derived from a common source, and that an explanation of Eq. 963. The circumstance that Suidas, Pollux, and the present scholium each preserves a different quotation only indicates how difficult and complex is the problem of reconstructing the original note with our present means.

Solon's ηθελόν κε ἀσκὸν δεδάρθαι, "to be skinned alive", has the flavor of a familiar or popular saying. "An inflated bag" is used by Epicharmus (fr. 246 Kb.) as a symbol of emptiness, αὕτη φύσις ἀνθρώπων, ἀσκὸν πεφυσαμένοι. And, lastly, ἀσκός = "wine-bag" could be used of a person in the meaning "guzzler", "tank", cf. Antiphanes 19 K. τοῦτον οὖν δι' οἰνοφλυγίαν καὶ πάχος τοῦ σώματος "ἀσκόν" καλοῦσι πάντες οὐπιχώριοι.

μολγός also could carry any one of these objectionable implications, and perhaps, on account of its connection with ἀμελγεῖν (cf. βουμολγός), still others. But the flattering connotation of ἀσκός in the oracle is certainly excluded in the situation in the Knights by the tenor of the passage, which is a threat. It is of the highest importance to the Paphlagonian to deter Demus from his intention of changing his chief-steward. He knows that Demus will not care to become a *μολγός*. These three interpretations are therefore open to us: 1) *μολγὸν δαρῆναι*. This would be peculiarly appropriate in the mouth of the tanner, who earlier (v. 369) has said to the Sausage-dealer ἡ βύρσα σου θρανεύσεται. The latter retorts δερῶ σε θύλακον κλοπῆς, cf. also Nub. 442 τοὐτὶ τούμὸν σῶμ' αὐτοῖσιν παρέχω . . . ἀσκὸν δέιρεν. This interpretation finds support also in the counter-threat of the Sausage-dealer, whose oracle prophesies for Demus a skinning *à outrance*. 2) = *οἰνόφλυξ*, the interpretation of Pollux. But the prospect would hardly be terrifying to Demus. 3) *μολγὸς πεφυσαμένος*, in a) the Epicharmean sense = *κενός, μάταιος, κούφος*. This would not have been very effective as a threat or very funny as a joke, nor would b) "puffed up" with pride, a meaning which has been given to the word in fr. 964 K.¹ To these may be added a possible fourth which *μολγός*, but not *ἀσκός*, might have had, 4) = *ἀμελκτός*, "milked dry", the interpretation which underlies the πένης of the scholiast. For ἀμελγεῖν in this sense cf. v. 326 ἀμελγεῖς τῶν ξένων τοὺς καρπίμους. The objection to this is that it would be inappropriate in the mouth of the Paphlagonian, who has already been systematically cheating the people. Of these four interpretations the first is distinctly the best, and in the following discussion will be assumed to be correct. It is not necessary to suspect any obscene undermeaning in the phrase.²

¹ E. g., Bothe's interpretation of fr. 964 K.: "Noli Athenienses admodum laudare, ne superbia tumidi ut *μολγοί* fiant".

² Most modern editors since Küster have insisted upon the obscenity, though they do not agree in defining it. Küster merely remarks: "vel quod

Before passing to the consideration of the second passage it is well to observe, as regards the *μολγός*-oracle in the Knights, first, that after Demus has consented to listen to the oracles of the two rivals, the Paphlagonian does not recite this particular oracle, and, second, that in v. 963 he is quoting, though not literally, only the threat contained in it for disobedience to its injunctions, which are here not expressed, but only implied in *τὰ τούτῳ* (*Sausage-dealer*) *πίθη*. However, three of the oracles which he recites in 1015 ff. contain a stipulation similar to that which the *μολγός*-oracle was supposed to contain, viz., that Demus should make no change in the administration of his household; cf. v. 1017 *σφέσσθαι σ' ἐκέλευσ'* *ἱερὸν κύνα καρχαρόδοντα*, v. 1039 *τὸν (i. e. τὸν λέοντα) σὺ φυλάξαι*, v. 1052 *ἄλλ' ἱέρακα φίλει*. The first of these also contains a threat which corresponds to *μολγὸν γενέσθαι δεῖ σε* in v. 963, viz. in v. 1019 *κἄν μὴ δρᾷ (οր δρᾶς) ταῦτ' ἀπολεῖται*.

The second occurrence of the word in Aristophanes is in a verse which is quoted by Pollux as a mock-oracle, and is, I believe, a portion of the oracle to which the Paphlagonian in the Knights is supposed to allude. The note of Pollux (10. 187) is: *ἐπεὶ δὲ καὶ “ἀσκόν” καὶ “ἀσκίδιον” καὶ τὰ τοιαῦτα προειρήκαμεν, οὐδὲν κωλύει καὶ “μολγόν” εἰπεῖν, ὃς ἔστι κατὰ τὴν τῶν Ταραντίνων γλώτταν βόειος ἀσκός· ὅθεν καὶ Θεοδωρίδας τὸν “Ηφαιστον ἔφη φυσητῆροι μολγίνοις χρῆσθαι. καὶ Ἀριστοφάνης δὲ χρησμὸν τίνα παῖςει* (fr. 964 K., II, p. 1066 M., fr. 865 Bl.).

*μή μοι Ἀθηναίους αἰνεῖτε οι μολγοις ἔσονται,
τὸ ἀπληστον αὐτῶν ὑπαινιττόμενος.*

The verse is an oracular hexameter, but unfortunately its text is not sound. The MSS give *αἰνεῖτε οἱ μολγοι*, *αἰνεῖτε ἀμολγοι* and *ἀνεῖται μόλγοι*. If the leading verb was *αἰνεῖν*, Dindorf's correction *αἰνεῖθ', οἱ μολγοί* is the simplest. Bernhardy's *αἰνεῖν*, *μολγοί γάρ* departs too far from the MSS. Bekker's *αἰνεῖτ', η̄* (adopted by

magis suspicor, obscoenitas quaedam latet, quam explicare pudor vetat". Brunck thought of "fellator", from the active *ἀμέλγειν*. But the passive "fellatus" would be more appropriate. If there is any obscenity here, it is surprising that the Greek grammarians did not detect it or even suspect it. Their interpretations are: *τυφλός*, *Μολγός* (ethnic), *πένης*, *κλέπτης* (from act. *ἀμέλγειν*), *ἄκμαίος*, *γλαυκός*, *βραβός*, *μοχθηρός*, *ἀπληστος*. Van Leeuwen favors the interpretation *μοχθηρός*: "quod autem voci ἀσκῷ his locis (i. e. in the ἀσκός-oracles) iocose substitutum est μολγός, inde efficio talem demum utrem, cuius corium esset attritum, μολγόν esse dictum", the term being therefore applicable to bad men.

Bergk), in which *ἥ* must do duty for *εἰ δὲ μή* or *εἰ δέ*, is perhaps somewhat objectionable on this ground. But the vital objection to this verse, considered as a parody on the *ἀσκός*-oracle, in any of these versions, is in the sense which the verb *αἰνεῖν* gives. An injunction "Praise not the Athenians, for they will be skinned alive" would manifestly have been of no advantage to Cleon, or to anybody like Cleon, in his struggle to retain his position of *προστάτης τοῦ δήμου*. The persons addressed should rather be admonished not to do to the Athenians a particular thing, then contemplated, on pain of the Athenians' being skinned alive if they do it. The persons addressed must therefore be personally interested in the welfare of the Athenians, i. e., some portion or class of the body politic. The speaker recites the oracle in order to make them give up their purpose or their policy. We must remember that the *μολγός*-oracle, whenever it occurs, is Cleon's oracle; therefore the persons addressed in this prohibition are the opponents of Cleon's policy. The word which an oracle whose intent was to deprecate a change of policy would be most likely to use is *κινεῖτε*,—*μή μοι Ἀθηναίον κινεῖθ'*, *οὐ μολγὸι ἴσονται*,—if certain conditions are not fulfilled. Such an oracle recited in the interests of Cleon would contain the thought which we find in three of the Paphlagonian's oracles in the Knights, viz., *εἰ μὴ σώσονται—τὸν Κλέωνα*.

The scholium to Eq. 963 preserves two lines from the Georgoi in which *μολγός* occurs: *ἄλλως. Σύμμαχος ἔσικε χρησμός τις εἴναι. ἐν γὰρ τοῖς Γεωργοῖς οὐτως ἔχει* (fr. 101 K., II, p. 988 M., fr. 118 Bl.)

ὅτῳ δοκεῖ σοι δεῖν μάλιστα τῇ πόλει.
ἔμοὶ μὲν ἐπὶ τὸν μολγὸν εἴναι· οὐκ ἀκήκοας;

Symmachus saw a direct allusion to an oracle in these lines, but as the text now stands there is nothing of the oracular about them, except the word *μολγός*. Brunck's correction of *ὅτῳ* to *ὅτον* in the first verse has been accepted by everybody. An imperative like *λέγε* (*λέγ' ὅτον* Blaydes, *εἴπ' ἔμοι* Kock) is to be supplied. But the emendation of the second verse is still outstanding. The verse is usually quoted as it is, but without the *εἴναι*, which spoils the metre. Its excision is due to Porson. He assumed that a verb like *λέναι* was to be supplied with the preceding phrase. In order to secure this word in the text Blaydes proposed to rewrite the end of the line: *λέν'. οὐ σοὶ δοκεῖ*; But even if *μολγός* could

have had a signification that would be appropriate in such an imprecation,—and this must be regarded as extremely doubtful,—there is absolutely no parallel for the phrase. Could a Greek have said *ελθ' ἐπὶ τὸν μολγόν?* Bergk's remedy, which has been widely adopted, is even less happy. He had the right interpretation of *μολγόν γενέσθαι* = *ἀσκόν δαρῆναι*, but he proposed to read *ἔμοι μὲν αἴνειν μολγόν*, observing that *αἴνειν*, a verb which has disappeared from our texts, is cited by the lexicographers in the meaning *πρίσσειν*.¹ But the passive would be necessary for the sense he requires, as Herwerden (Nov. add. crit., p. 15) has pointed out. Herwerden himself has proposed the only reading so far suggested that has the merit of conveying an allusion to the mock-oracle and of conforming to the usage which is attested for *μολγός* in the other three passages,—two essential prerequisites of any restitution of the line. His proposal *ἔμοι μὲν εἴναι μολγόν*, however, is open to the objection that it does not explain the origin of the error. It would be difficult to think of a palaeographical process that could have transformed so simple and lucid a phrase as *εἴναι μολγόν* into the unintelligible *ἐπὶ τὸν μολγόν εἴναι*. On the other hand, the presence of *εἴναι* after *μολγόν* in the MSS can readily be accounted for on the assumption that it was inserted, after the preceding words had become corrupt, by one who recognized that the usual construction of *μολγός* is with a verb of being or becoming. The seat and source of the corruption are to be sought in the three words *μὲν ἐπὶ τόν*, which break sharply with Aristophanic usage as regards *μολγός*, destroy any possibility of there being here an allusion to an oracle, and are in the context unintelligible.

I believe that Aristophanes wrote *ἔμοι; γενέσθαι μολγόν οὐκ ἀκήκοας*; The corruption dates from the time when the words were not divided or punctuated. The graphical similarity of ΓΕΝ and ΜΕΝ, the scribe's inclination to see the familiar collocation *ἔμοι μέν*, and the carelessness of the script, were all contributing causes of the initial corruption, and the similarity in writing of ΕC and ΕΤΤ, of ΘΑΙ and ΟΝ did the rest.

The meaning of the passage now becomes clear. A certain person puts to another a question similar in intent to that which Dionysus propounds to Aeschylus and Euripides in Ran.

¹ Bergk assigned fr. 964 K. to the second Peace solely because Eustathius cites *αἴνειν* from that play.

1420; cf. 1435, where he seeks some γνώμην περὶ τῆς πόλεως σωτηρίας. The answer is a direct allusion to Cleon's mock-oracle. "What do I think? That she is to become a μολύς. Haven't you heard about it?" The speaker may then go on to quote the oracle, of which one verse has been discussed above.

The fourth instance of μολύς in Aristophanes is a brief quotation in Suidas s. v. It seems to have been overlooked by the collectors of the fragments of Aristophanes, perhaps under the impression that it is only a free rendering of the passage in the Knights.¹ But it is clearly an independent quotation. After giving some definitions, all of which are in the scholium to Eq. 963, Suidas adds: Ἀριστοφάνης μολύὸν σὲ ποιήσω. This has the appearance of being either a threat by Cleon or a retort made by some person to a speaker who has just used the word μολύς. The latter is the more probable. As a retort the phrase is equivalent to the familiar ἐς κεφαλὴν σοι. Now it is natural to assume that this retort was closely associated with one of the two occurrences of the word which we have just discussed, with either fr. 964 or with fr. 101. Possibly the first speaker in fr. 101, indignant that his interlocutor should express the wish, or the prophecy, that Athens should become a μολύς, turns upon him with the threat μολύὸν σὲ ποιήσω, whereupon the second speaker attempts to justify himself by explaining that he was not giving his own opinion but was merely referring to Cleon's oracle, which he then proceeds to quote.

The assumption that these three passages are from the same play, the Georgoi, cannot in the nature of the case be rigorously demonstrated, but the joke is of so unusual a kind and so peculiarly appropriate at any time during the short period of Cleon's greatest power, that such an assumption appears to be entirely reasonable. Aristophanes would have been less likely to repeat this jest in three or four different plays than in two, and these two would not be far apart. The fact, then, that these three quotations readily and naturally weave themselves into an intelligible relation to each other may not improperly be considered a good reason for placing them together in the Georgoi.² As regards their position in the play, I would suggest that they are

¹ It is not listed in Bernhardy's Index to his edition of Suidas, among the references to quotations from Aristophanes unaccompanied by titles.

² Brunck assigned fr. 964 to Georgoi.

probably from the prologue, and that this prologue was similar to those in the Knights, Wasps, and Peace,—a scene between two persons, one of whom plays the clown or *βωμολόχος*. On this hypothesis the following arrangement is tentatively proposed:

A.

[έμοὶ λέγε]

[101 K.]

δτον δοκεῖ σοι δεῖν μάλιστα τῇ πόλει.

B. (*βωμολόχος*)

έμοί; γενέσθαι μολγόν. οὐκ ἀκήκοας;

A.

μολγόν σὲ ποήσω.¹

[new frag.]

B.

(μηδαμῶς· λέγω γὰρ κατὰ τὸν χρησμόν, ὃν φέτε ἐκάστοτε ὁ Κλέων):

“μὴ μοι Ἀθηναίους κνεῖθ”, οἱ μολγοὶ ἐσονται,

[964 K.]

(εἰ μὴ σώσονται τὸν νῦν προστάτην, κτλ.)”

What is the chronological relation of the Georgoi to the Knights? In which play did Aristophanes employ the motif of the *μολγός*-oracle first? The answer is given by Plutarch Vit. Nic. 8. After telling how Nicias resigned his generalship to Cleon (in the spring of 425), he states that this act brought great reproach upon Nicias and made him the butt of comic jests. He then quotes from the Georgoi four lines (fr. 100 K.)² in which the incident is specifically referred to. Now at the first dramatic contest following the Pylos episode, Lenaean 424, Aristophanes produced the Knights. The Georgoi could therefore not have been brought out before the Dionysia of that year. So far all scholars have been in agreement. Bergk favored the Dionysia of 424, Zielinski and Zelle the Lenaean of 423, the year of the Clouds.³ The intimate connection of the Georgoi with the

¹ For similar impatient protests against the clown's tiresome fooling, cf. e. g., Plut. 180, *Kap.* ὁ Τιμοθέου δὲ πύργος—Χρ. ἔμπεσοι γέ σοι, ibid. 279 διαρραγεῖς, and see Süss, De pers. ant. com. Att. usu atque orig., p. 91.

² In v. 2 the MSS give ἐπεὶ διδωμι χιλίας δραχμάς, έάν με τῶν ἀρχῶν ἀφῆτε; for ἐπεὶ we should perhaps read λέγ', εἰ. Kock proposed τί δ' εἰ.

³ Zielinski, Gliederung, p. 106, Zelle, De com. Graec. . . temp. defin., pp. 24 ff. Zielinski's argument is based upon the assumption, probably correct, that sycophants were assailed in the Georgoi. It is therefore, he argues, this play to which Aristophanes refers in Vesp. 1037 ff. φησίν τε μετ' αὐτοῦ (Κλέωνος) τοὺς ἡπιάλους ἐπιχειρῆσαι πέρυσι καὶ τοὺς πυρετοῖσιν. Now while I believe that Zielinski and other scholars are right in thinking that the poet refers to the play which he had brought out at the Lenaean of 423 (and not to the

Knights, indicated by the employment in both of a very distinctive idea, strongly and, in my opinion, conclusively, turns the scales in favor of the earlier date. At the Dionysia of 424 Aristophanes did not come off victor. On account of the Victors'-list IG. II 977 d, e (Wilhelm, p. 107, cf. A. J. P. XXVIII 195), that place must be given to Eupolis, whose play was probably the *Πόλεις*. Aristophanes had won a victory at the Dionysia the year before, 425. By the definitive assignment of the Georgoi to the Dionysia of 424 the problem of dating the other plays which certainly belong to the years between the Babylonians and the Peace is considerably simplified.¹

The characterization of Cleon as an unscrupulous dealer in oracles, which he is represented as having manufactured for the furtherance of his demagogic purposes,² is a motif which Aristophanes amplified in the Knights, but probably only touched upon incidentally in the Georgoi. The prominence which the poet gives it in the former play shows the enthusiasm of the young poet for the new idea which he has just conceived. The keynote is struck in the exposition, v. 61, where we are told of Cleon ἀδει δὲ χρησμούς ὁ δὲ γέρων σιβυλλιά. Shortly afterwards one of the slaves who are plotting to oust Cleon from his position conceives the idea of stealing Cleon's oracles (v. 209). One of these oracles predicts Cleon's downfall. After the discovery of the Sausage-dealer, it is this oracle which convinces him that he is called to a high destiny (vv. 194 ff.). In v. 818 he roundly accuses Cleon before Demus of trying to injure Athens by means of his oracles. When Demus is on the point of removing Cleon, Cleon gets the decision postponed by intimating that it will be greatly to Demus' advantage to hear his oracles first (vv. 960 ff.). The oracle-motif culminates in the scene vv. 997–1110, in which Cleon recites oracle after oracle, but in vain. And finally, in

Clouds, as Wilamowitz recently asserts, *Sitzungsber. Berl. Akad.*, 1911, p. 469; see also E. S. Thompson Cl. Rev. IX, 1895, p. 307), we know too little about the other lost plays which were brought out in this period to assert that in one or another of them, as well as in the Georgoi, an attack was *not* made upon the sycophants.

¹ I expect to revert to this subject in the near future, in connection with a fresh discussion of Aristophanes' relations with his didascali. I may say here, however, that I believe, with Wilamowitz, that the Δράματα η Κένταυρος is to be assigned to the Lenaea of 426, the Ολκάδες to the Lenaea of 423.

² The process is explained by Ameipsias in the Κόννος (Dionysia 423), fr. 10 K. ὅστε ποιοῦντες χρησμοὺς αἴτοι διδόσας ἀδειν Διοπεῖθει κτλ.

vv. 1229 ff., Cleon, completely crushed, yields to the inevitable when he learns that his "Pythian oracle" clearly points to Agoracritus as his successor.

Two months later, while these scenes were still fresh in the memories of the Athenians, the poet comes back to the subject. The reference to the μολγός-oracle in the Georgoi is in reality a back-reference to Eq. 963. But no extensive use was now made of this topic. So far as we know Cleon did not appear as a speaking character in the Georgoi. There is every reason to believe, however, that he was assailed. The comedy was an appeal for peace, like the Acharnians and Peace, and no comedy of this period which advocated the policy of conciliation, at the time when Cleon, unduly elated by his success at Sphacteria, set himself obstinately against any reasonable understanding with Sparta, could have left Cleon unscathed. The writer of the first hypothesis to the Peace justly observes concerning Aristophanes' peace-comedies: *καὶ πανταχοῦ τοῦτο (peace) ἐσπούδακεν, τὸν δὲ Κλέωνα κωμῳδῶν τὸν ἀντιλέγοντα καὶ Λάμαχον τὸν φιλοπόλεμον ἀεὶ διαβάλλων.* We chance to know that Lamachus was ridiculed in the Georgoi (fr. 106 K.), and cannot doubt that Cleon also came in for his share of abuse. When Aristophanes promises in the exposition of the Wasps (vv. 62 ff.)

οὐδὲ εἰ Κλέων γ' ἔλαμψε τῆς τύχης χάριν,
ἀνθις τὸν αὐτὸν ἄνδρα μυττώτεύσομεν,

the *μυττώτευσις* to which he refers, while more especially that administered in the Knights, may well include that in the Georgoi also.¹ The poet simply promises that Cleon is not to be the theme of the Wasps.

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¹ *ἀνθις* cannot be restricted to the meaning "a second time"; it often means "once again". Plato Rep. 532 d *ἀνθις πολλάκις ἐπανιτέον*, "again and again". Wilamowitz, l. c., p. 466, in order to restrict to the Knights the reference in the Wasps, unduly limits the meaning of the adverb, and his construction of *τῆς τύχης χάριν* with the following seems to me strained.

IV.—A SLAVIC ANALOGY TO VERNER'S LAW.

Interchange of voiced and unvoiced consonants in "root doublets" as well as in root determinatives and suffixes is a frequent phenomenon. But while instances like I. E. **sk(h)eit*- : **sk(h)eid*-, on the one hand, and -*to*- : -*do*-, or -*go*- : -*go*- on the other hand, are common enough, a definite phonetic formula for this interchange (restricted to spirants) has so far been found only for the Germanic languages, namely, Verner's Law.

In presenting some traces of a possibility of a similar phonetic principle in the Slavic languages, I am fully aware of two important facts; first, that the connection between I. E. accent and this interchange as illustrated in the meager number of examples presented below is by no means firmly established; second, that the interchange is not limited to spirants. For the first shortcoming, our present imperfect knowledge of I. E. accent as represented in Slavic may serve as a partial excuse; as to the second point, I hope to show in a forthcoming paper on the phonetic aspects of the Germanic soundshifting that the Germanic restriction of the law to spirants is only casual, and not an inherent phonetic necessity.

The material I am able to submit at present is incomplete, and rather an illustration than a conclusive evidence.

I. p : b (bh).

Slavic (in most cases, the Slavic forms are quoted according to Berneker, *Etymologisches Wörterbuch*) *drapati* : *drabъ*; Russ. *dr'apatъ*, 'scratch, bite', perhaps connected with **drasati* < **drap-sati*, Boh. *drasta*, 'splinter, rag, dress'¹—Boh. *z-draby*, 'rags' (Lith. *drobē*, 'linen, sheet', Lett. *drēbe*, 'cloth, dress'). Perhaps also Bulg. *dripa* 'rag, outworn dress', **dripati* 'tear', *droba*, 'fraction, fragment', **drobiti*, 'break up'. Compare Goth. *ga-draban* 'aushauen', O. E. *drepan*, 'hit', etc.?

¹ Berneker, Et. WB, from which a large number of the given etymologies are taken.

glabokъ:glupъ; O. Bg. *glabokъ* 'deep', Gk. γλύφω, 'excavate', L. *glubo*, 'peel', O. H. G. *klioban* 'split'. Russ. *glupъ*, 'deaf', etc. The latter are taken as borrowings (common Slavic) from Germ. **glopa-*, 'idiot'; but the development of meaning from 'deep, hollow' to 'deaf, stupid' presents no great difficulties. Perhaps **globa*, 'grief' may be connected.

O. B. *chapati* 'bite': O. B. *chabiti*, 'spoil, harm'; Uhlenbeck sees in the former a Germanic loan word (Dutch *happen*), while Berneker considers it an independent sound imitation in Slavic.

O. B. *sypati* 'pour, scatter'; Russ. *sybatъ*, 'throw'. I. E. root doublet **sueip-*, **sueib-*, Walde, Lat. Et. Wb., *dissipo*.

II. t : d (dh).

O. B. *badati*, 'pierce', Serv. *bàdalj*, 'Stecken zum Antreiben eines Tiers'—O. B. *batъ*, 'oak stick', *batati* 'beat'. Perhaps to Lat. *con-fato* 'schlage nieder', O. H. G. *Batu-* 'Kampf'.—O. B. *bosti* (*bodq*) 'stechen, schlagen (besonders mit den Hörnern)', Lat. *fodio*, 'dig' are hardly connected.

gadati 'meinen'—*gatati* 'vermuten'.

cediti 'absehen, klären', to I. E. root doublet **sk(h)ei-d-*, *t-*.

gnëltiti, 'ansachen' (Zunder): *gnëdъ* 'brown'; As to development of meaning, compare Lat. *nidor*, 'Qualm', Walde, Lat. E. W., 412f.

brotъ 'Färberrote'—*brudъ* 'Schmutz'. Possible connections of the former given by Berneker.

godъ 'year, fitting time', connected with words denoting suitability, pleasure, etc. (see Berneker), perhaps to Goth. *gþps* 'good', might be connected with *gotovъ* 'ready, finisht', which is usually connected with Goth. **ga-taws* (Mikosich, Uhlenbeck; Berneker rejects the connection and rather thinks of Alb. *gat* 'bereit').

gatъ 'Gewürm, Schlange' (O. P. *gidan* 'Scham')—*gata* 'Hode'.

jedinъ 'one', *jedva* 'hardly', may well belong to Gk. ἕν, L. *et*, Skr. *áti*, etc.; *inъ* <**oinos*, while the first element of *jedinъ* may have either intensifying or adding meaning: 'just one' or 'one more'.—*va* demonstrative suffix, 'just so', see Berneker.

gospodъ 'master' which has not yet been satisfactorily explained, may well be connected with I. E. **potis* 'master'; Berneker 236.

Suffix *-to-* appears in I. E. accented and unaccented; *-do-*, rather rare otherwise, is surprisingly frequent in Slavic; similarly, *-dlo-* (*-dhlo-?*) has, in Slavic, taken largely the place of the *-tro-*, *-llo-* suffix. E. g.:

čēdo 'child', usually considered a Germanic loan word. Berneker; "Ob nicht ein zufälliger Gleichklang täuscht? Vielleicht gehört č. mit formans *-do-* zu čēna, četi als "Empfängnis, Leibesfrucht"; vgl. zur gleichen Wurzel ai. *kanyā*, *kanā* 'Mädchen', etc.

čudo 'wonder', to L. *caveo* < **coveo*; with **goulōm* compare O. B. *čuti*, 'feel', Serv. *čuvati* 'guard'. The same connection is made by Walde, L. E. W. 107, while Berneker refers to Gk.

crēda 'herd' may be borrowed from Germanic (Goth. *hairda*, etc.), but may be Slavic, from **ger-* at the side of **ker-*.

gordъ, O. B. *gradъ* 'city', etc., need not be borrowed from Germanic, but may be connected both with Goth. *gards*, etc., and with L. *hortus*, Gk. *χόρτος* on the basis of **ghortō-s*; Lith. *gařdas* and *žařdis* do not speak against this since "Phrygisch und Albanesisch zeigen, dass hier idg. *gh* und *gh* wechseln" (Berneker).

Other words with *-do-* suffixes are given by Meillet, Études sur l'Étymologie, 319 ff.

For the *-dlo-* (*-dhlo-?*) suffix compare, e. g., *bydlo* 'dwelling', but Lith. *buklas* 'Lager eines Tiers'.

-tro- : -dro- in *qtro*, *etro* 'intestines', *edro* 'bosom'.

III. k : g (gh).

blagъ 'starrköpfig', to I. E. **mlaqō-*, Gk. *βλακός* 'schlaff, lässig', Lat. *flaccus* 'welk, schlaff'.

braga 'Maische': Ir. *braich*.

bergъ 'shore, slope', is considered 'urslavische Entlehnung aus dem Germanischen' (Berneker); may be cognate with it through I. E. **bherqō-* (but Av. *barəzo*, Arm. *barjr* point to *gh*).

drogъ 'pole, beam': *drokъ* 'Stössel, Traubenstössel'. Berneker compares the first with O. N. *drangr* 'Stange, die aus der Erde ragt', the latter he considers a sound variation of L. *truncus*.

dъrkati 'gleiten': *dъrgati* 'ziehen, zupfen, reiben'.

mъnogъ 'much' often considered a loan word from Germanic (Got. *manags*); rather to I. E. **mon-oqō-*.

možъ 'man' from I. E. **mon-qio* (compare Got. *mannisks*).

IV a. s : z.

That Slav. *s* with the accent following can become *z* (especially in the combination *-sn-* has been shown by Zupitza, KZ. 37, 369 f. and Uhlenbeck KZ. 39, 599 f. In addition to the instances given there I wish to mention:

bez- : *bes-*, *raz-* : *ras-*, *iz-* : *is-*, *vъs-* : *vъz* cannot always be explained by assimilation, but I should rather think of such accent differences as in Gk. *χωρίς—άντες*. Cf. Meillet, l. c., 153 f.

česati 'kämmen, abstreifen' : *čeznoti* 'verschwinden, erlöschen'.

ěsъnъ 'Licht, Lichtung' : *ězъ* 'flache Stelle am Ufer'.

dreska 'splinter' : *drezga* 'faggots'.

kosa 'hair' : *koža* 'skin' (suffix *-iō-*); also *koza* 'goat' may be related, see Walde, EW. under *cohus*.

prazъ 'ram' : O. B. *prase* 'pig' (L. *porcus*).

IV b. s -ch : z -g.

In Slavic, *s* becomes *ch* after *u, i, r, k*. If a change from *s* to *z* had taken place, it is reasonable to suppose that this *z*, under the same or similar conditions, shifted to the corresponding voiced spirant, for which the spelling would doubtless be *g*. We may, therefore, be prepared to find an occasional change from *s* to *ch* or *g*, or from *ch* to *g* or *z*. Moreover, such an interchange is not necessarily restricted to the preceding sounds above mentioned, but at least its possibility must be admitted also after other sounds. Vondrák, Slav. Gr. 350 says: "Es gibt aber zahlreiche Fälle mit *ch* aus *s*, bei denen diese Bedingungen nicht vorhanden sind. So können wir auch hier die Erscheinung beobachten, dass ein neu aufgekommener Laut über die Grenzen seiner ursprünglichen Berechtigung greift". Still, until further proof is given, instances in which *s* > *ch* appears after other sounds must be accepted with caution. Included among the sounds requiring the regular change are the diphthongs and their phonetic developments, but also unaccented *o* which frequently falls together with *u* may have had the same effect.

gréchъ 'sin' : *gréza* 'confusion'. *gréchъ* belongs to stems with *s*, e. g., *gréso* 'I sin'; it is often connected with *gréjo* 'warm, burn' (Böhlingk, Miklosich, Pedersen, see Berneker, l. c., 351, where it is referred to Gk. *χριώ*). *gréza* is unexplained.

slyšati 'hear' : *sluga* 'servant'. The former belongs to **kley-*, with determinative *-s-*; the latter, I believe, belongs to the same stem (as "der Hörige"); Walde, with Žubaty, AfSPh, XV 479, connects it with Ir. *sluagh* 'army, crowd'.

gasiti 'extinguish' : *-gaga* 'thirst'?

drusati 'shake' : *drъgati* 'tremble'.

duzati 'push, crowd, rush' : *duckъ* 'spirit'? Osten-Sacken IF 22, 314.

bogъ 'god' : *bесъ* 'demon'; the first is considered a loan word from Iranian (perhaps Scythian), but may be connected with *bесъ* on the basis of an I. E. **bho(i)d-so-* (**bhod-sō-* : **bhoiđ-so-*).

-go, ending of the G. S. M., N. of the pronominal declension (*togo*, etc.) is a riddle; Vondrák, Sl. Gr. II 90 considers it an emphatic particle (Skr. *gha*), but I should rather take it as a development from I. E. *-so*, compare Pruss. *s-tesse*, or the Slavic interrogative, genitive *česo*, *čьso*. Development from **to-sō* to **to-go* is probable if *s* > *ch* after unaccented *o* is admissible, but a number of analogical formations would have to be supposed for forms like *čьso* instead of **čъgo*, *jego* instead of **jeso* or **jezo*.

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V.—TAGALOG VERBS DERIVED FROM OTHER PARTS OF SPEECH.

The fact that verbs may be made from other parts of speech is of course familiar to all students of linguistics. In any language numerous instances occur of denominative verbs, or verbs made from substantives or nouns. For example we have in English "to seed raisins", "to book an order", "to bottle wine", "to paper a room", etc.;¹ in German *herbergen* 'to shelter' from *Herberge*; *beauftragen* 'to commission' from *Auftrag*; *ratschlagen* 'to take counsel' from *Ratschlag*, *stolziren* 'be proud' from *stolz*, etc.; in French *avantager* 'to favor' from *avantage*, *badigeonner* 'to white-wash' from *badigeon*, *marchander* 'to haggle, hesitate' from *marchand*, *nigauder* 'to play the fool' from *nigaud*, etc.; and so in other languages.

Other parts of speech are also occasionally used as the basis of verbal forms. For example Shakespeare says "but me no buts", "if me no ifs"; in some languages a verb is made from the pronoun of the second person singular meaning to use 'thou' in speaking to, e. g., "to thou" (in Shakespeare), German *dutzen*, French *tutoyer*, etc.; in Sanskrit from *katham* 'how'? is formed *kathāyati* 'to tell the how of, relate';² in Biblical Hebrew there are several verbs which are apparently derived from particles, e. g., *bō'* 'to enter, come' is probably connected with the preposition *be* 'in', *hithmahmah* 'to delay, hesitate' is perhaps made from a reduplicated form of *mah* 'what'? meaning literally 'to say what';³ in the Modern Hebrew spoken by many Jews at the present day, particularly in Russia,

¹In colloquial English it is possible to turn practically any noun into a verb without derivative ending.

²Cf. Whitney's Sanskrit Grammar, 3d ed., Boston, 1896, p. 387, § 1056.

³Cf. Professor Haupt's paper, Semitic verbs derived from particles in the American Journal of Semitic Languages and Literatures, Vol. XXII, No. 4, 1906, p. 259.

a number of similar verbs occur, e. g., '*iikiek* 'to qualify' from '*ɛk* 'how'? *him'id* 'do frequently' from *me'ɒd* 'very, much', etc.¹

Aside from proper denominatives, however, that is to say, verbs made from real nouns, these formations in both the Indo-European and Semitic families of speech are exceptional and isolated phenomena, often verging on the facetious, as in the case of Shakespeare's verbal 'if' and 'but'.

The case is quite different in the Malayo-Polynesian family of speech, comprising, roughly speaking, the languages of the Brown or Malay race which inhabits the islands of the Pacific. Here the verbalizing power has sustained a remarkable development. Not only nouns, but practically any part of speech may be verbalized, and this not only in exceptional instances under each part of speech, but in the case of almost every word in every speech category. The present paper has to do with this peculiar development in Tagalog, the chief language of the Philippine Islands.

It may be laid down as a general rule that practically any word in Tagalog is capable of being used as the basis of verbal forms.

In the case of nouns, the power of verbalization does not differ much from that which we find in some other languages, English for example, but even here verbalization is carried to greater lengths than in any language with which I am familiar, not only simple but also derivative nouns being used as verbal roots. Some examples will make this evident.

The prefix *pala* combined with roots makes nouns that denote persons given to more or less disreputable practices, e. g., *palainum* 'drunkard' from *inum* 'drink', *palasumpâ* 'a profane person' from *sumpâ* 'curse', etc. These nouns may be verbalized in various ways, *palainum* with verbal prefix *mag* makes *magpalainum* 'be a drunkard', *palasumpâ* with change of initial *p* to *m* makes *malasumpâ* 'to be addicted to cursing and swearing'. Nouns denoting instrument are formed from roots by prefixing the particle *pan*, e. g., *pamâlo* 'hammer' for *pan + pâlo*.² Such nouns may be verbalized in the passive with the particle *in*, e. g., the sentence 'make a hammer out of this iron'

¹ These are a few of the number of de particular verbs in Modern Hebrew collected by Dr. Aaron Ember of Johns Hopkins University.

² *Pan-pâlo* > *pam-pâlo* > *pam-mdlo* > *pamdllo*.

may be rendered *pamalsin mo ito-ng bákal* 'let this iron be enhammered by thee'. The ordinary adjective in Tagalog is made by prefixing *ma* to a root, e. g., *mabúti* 'good' from *búti*. From such adjectives verbs are formed by prefixing *mag*, meaning to pretend to be what the root indicates, e. g., *magmabúti* 'to pretend to be good'. Similar formations are made from other derivative nouns and adjectives.

Some very interesting verbal forms are made from pronouns. From the genitive case of the personal pronouns both active and passive verbs are made in the sense of to consider or regard as mine, thine, etc. For example the sentence 'I shall consider it mine' is rendered by the future *in* passive of *ákin*, the genitive of the pronoun of the first person, viz., *aakinin ko* literally 'it shall be held as mine by me'.

A great number of very idiomatic expressions are made from the interrogative pronoun *ano* 'what'? For example 'what are you doing?' is *nagaanó ka* (*ano* verbalized with *mag*) literally 'thou art whating'? : 'what are you doing to that boy'? is *inaanó* (*in* passive of *ano*) *mo yaóng báta*, literally 'thou art whating the boy'? : 'what will happen to him' is *mapapaano siyá* (*ano* verbalized by *mapa* denoting change of condition) literally 'he will become what, pass into what'?

From *sino* 'who'? are made verbal forms which are used in such expressions as 'who do you think he is?' the pronoun denoting the person in question being made the subject, and *sino* being verbalized in the *in* passive of the *mag* class. The above expression is rendered *pinagsisino mo siyá*, literally 'he is considered who by thee'?

Passing on to the numerals we find a great number and variety of verbal forms based on them. Of these I shall mention only a few. Any cardinal may be verbalized with the particles *um* or *mágin* in the sense of become, reach, arrive at, e. g., 'two will come' may be rendered *dumalawá* (*dalawá* 'two' with *um*) *ang paroroón*, literally 'will reach two those who will come'.

With the verbal particle *mag* active and passive verbs are made on the basis of the cardinals with the meaning of make into so many parts, e. g., 'divide this into five parts' is *paglimáhtin* (*in* passive of *mag* class of *limá* 'five') *mo its*, literally, 'this be thy fiving-object'.

The ordinals make *in* passives with the meaning of to be placed in such and such a position in a series, e. g., 'I will make

him fifth' is *ikalilimahin* (*in* passive of *ikalimā* 'fifth') *ko siyā*, literally 'he will be fifted by me'.

From the distributives with prefixed *tig* meaning so many to each, verbs are made in the *in* passive of the *mag* class, e. g., 'let each one have a banana' is *papagtigisahín* (*in* passive of *mag* class of *tigisá* 'one each') *mo silá nang ságíng*, literally 'let them be one-eached by thee with bananas'.

Some very important and common verbs are made from adverbs. The verbs of motion 'come' and 'go' are made on the basis of the adverbs *dító* 'here' and *doón* 'there' respectively with the verbal prefix *pa* which denotes motion, viz., *parító* 'come', *paroón* 'go', the *d* of the adverbs changing to *r* when it becomes intervocalic.

Adverbs meaning 'thus, in this manner', of which there are a number made from the demonstrative pronouns by prefixing *ga*, e. g., *gaitó*, *ganító*, from the demonstrative *ító* 'this', may form *in* passives, e. g., 'make it like this' is *gaitóhin mo* literally 'be it thused by thee'.

Closely akin to this verbalizing of adverbs is the verbalizing of phrases consisting of the particle *sa*, which denotes the oblique case (a case including dative, locative, instrumental, and ablative) + a noun or pronoun. For example *lán̄git* means 'heaven', *sa lán̄git* means 'in heaven'; this phrase derived with the verbal particle *um*, viz., *sumalán̄git* means 'to be in heaven'. This verb is used at the beginning of the Tagalog version of the Lord's Prayer, viz., *amá námíng* 'our father who' *sungmasálán̄git ka* 'art in heaven thou'. The word *ámin* means 'us', *sa ámin* means 'to us'; with the prefix *mapa* we have a verb *mapasaámin* meaning 'come to us,' which verb is likewise employed in the Lord's Prayer, viz., *mapasaámin* 'may come to us' *kaharián mo* 'kingdom thy'.

Occasionally we find phrases other than those made with *sa* used as the basis of verbal forms. Statements of so and so many days may be verbalized by the particle *magin* in the sense of to be so and so many days ago, e. g., *mangá iláng áraw* means 'some days', *maging-mangá-iláng-áraw* means 'it reaches some days at this time' or 'some days ago'.

The examples I have just cited are but a few of the many that might have been brought forward. Here in Tagalog, and the same is true generally speaking of other Philippine languages, and indeed of Malayo-Polynesian languages in general, the verbaliz-

ing power, which rarely gets beyond the limits of the category of nouns in other groups of speech, has so to speak run wild, including within the range of its operations not only all parts of speech, but practically every word in the language. Just as inflection may be regarded as a characteristic of the Indo-European family of speech, and internal vowel change, as a characteristic of the Semitic languages, so this extensive power of verbalization may be regarded as one of the most salient features of the Malayo-Polynesian family.

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VI.—ASOKAN MISCELLANY.

1. MUNISA-.

I note with great pleasure that Professor Wackernagel, in his article 'Indoiranica' (ZvergSp. 43) p. 297, in a footnote, remarks "Mi. *munisa*- neben *manusa*- usw. ist gewiss eine Nachbildung nach *purisa*-". Though I anticipated him in this (see IF. 23, pp. 254–256; JAOS. 30, p. 90, footnote 3), he arrived at this conclusion quite independently, which confirms my conjecture.

2. KĀLSĪ *punā*.

Formerly (IF. 23, p. 260) I thought that Kālsī *punā* should be united with Prākrit *uṇā* from **punāt* (see Pischel, Gr., § 342 near the end). It is objectionable to assume for Middle Indic words and forms prototypes other than for the correspondents in Sanskrit unless the phonetics of the Middle Indic dialects demand them; and in this particular instance it is especially easy to follow the Sanskrit. *Punā* (Pkt. *uṇā* is a later development of this due to specific Pkt. phonetics) is simply an analogical extension of *punā* in such combinations as *punā ramale* = *punar + ramate*.

3. A COUPLE OF NOTES ON THE 5TH ROCK-EDICT.

The fifth sentence of the Girnar redaction of this edict runs: *Ta mama pūtā ca potrā ca param ca tena ya me apacām āva samvāṭakapā anuvatisare tathā so sukataṁ kāsati*. Now *so—kāsa*i** (singulars) are manifestly unsuitable. Plurals are surely called; witness the respective correspondents of the Shāhbāzgarhi, Kālsī, and Dhauli redactions: *te sukiṭ[r]am kaṣamti, se sukaṭam kachamti, se (suka) ṭam kach(am)ti*. The truth is that Girnar *so—kāsati* is a corruption due to *so—kāsati* of the next sentence: *Yo tu eta desam pi hāpesati so dukataṁ kāsati*, in which *so—kāsati* is perfectly correct; cf. Shb. *so [du]kaṭam kaṣati*, K. *se dukatam kachati*, Dh. *se (d)ukaṭam kach(a)ti*. On such faulty assimilations see Lanman, Album-Kern, p. 303 and on AV. 18.4.87.

We have a similar error in Kālsī [*hā*]pa[y]isamti in the sentence: *E cu hetā desam pi[hā]pa[y]ayisamti se dukatam kachati*, as is shown by Girnar *hāpesati*, Shb. [*hapeśati*], Dh.

hāpayisat(i). The plural for singular is due to the plurals *anuvatisamti*, *kachamti* of the preceding sentence [Shb. *an. vatiśamti*, *kaśamti*; G. *anuvalisare*; Dh. *anuvatisam!(i)*, *kach(am)ti*]. It should be said that Bühler previously said that the *anusvāra* of K. [*hā]pa[y]isamti*] should probably be deleted; and so very nearly hit the mark.

The Mansehra text in the corresponding passages is of no value for the points at issue. The forms lack *anusvāras* in all cases; but *m* is so often graphically omitted that it would be rash to say that *anuva* [*t*]iśati and the first *kaśati* are merely textual errors. It may be remarked that *se* (which occurs twice) is a 'Māgadhim'.

On *se* as the subject of Kālsī *kachamti* and Dh. *kach(am)ti*, see the next study.

4. A SUPPOSED VEDIC ARCHAISM IN THE INSCRIPTIONS OF ASOKA.

In the third study we quoted Kālsī *se sukaṭam kachamti* and Dhauli *se (suka)ṭam kach(am)ti*. It should be remarked that *se* in these cases is a nominative plural and not a nominative singular. In a word we have the same extension of the stem *sa-* as we have in Vedic *sasmin*. The *se* is not a textual error, due to *se* as a nom. sing. of the next sentence [Kālsī *se dukaṭam kachati*, Dhauli *se (d)ukaṭam kach(a)ti*] as is clear from the fact that in the Mansehra version we find the 'Māgadhim' *se* both times in the corresponding passages. So it is certain that the *se* as a nom. pl. stood in the 'Māgadhan' original; for it is inconceivable that the Shāhbāzgarhi redaction should have a plural *te* if the 'Magadhan' original did not have a plural; and that this plural was *se* cannot be denied in view of Kālsī, Dhauli, Mansehra *se*. Moreover with the assumption of *se* as a nom. pl., Girnār *so sukataṁ kāsatī* it is easier to explain. The scribe simply mistranslated the nom. pl. *se* by *so* because *se* as a nom. sing. was *so* in the Girnār dialect. Then of course *so sukataṁ *kāsamti* inevitably would be altered to *so sukataṁ kāsatī* (see above).

The Dhauli redaction at v. 24 and v. 25 has the following expression *vīyāpaṭā se* which is very embarrassing. Franke proposed to join *vīyāpaṭāse*, making *-āse* the equivalent of Vedic *-āsas*. This at once removes all difficulties; and is especially commendable from the fact that in Prākrit we have traces of the same formation. At the same time I would point out that corre-

sponding to Dhauli *viyāpaṭā se* at v. 24 we have Girnār *vyāpatā te*, Shahbāzgarhi *vapata* [te], Mansehra *viyapuṭa te*, Kālsī *viyāpaṭā te*; and to Dhauli *viyāpaṭā se* at v. 25 we have Girnār *vyāpatā te*, Shahbāzgarhi *viyapaṭra*,¹ Mansehra *viyapraṭa te*, Kālsī *viyāpaṭā te*. Since *se* as a nom. pl. is found in the Dhauli redaction, it seems to me far better to take *se* in the two passages under discussion as the equivalent of the *te* of the other versions rather than to join -āse and to take this as the equivalent of Vedic -āśas. Of course the versions do not always agree in the wording [e. g. Girnār *vyāpatā te*, v. 8 = Shb. *viyapuṭ*[a], Mans. *vya-paṭa*, K. *viyāpaṭā*, Dh. (*viyāpaṭā*)], and it may be urged that *viyāpaṭā se* at Dh. v. 25 may be *viyāpaṭāse* as in this case the Shb. redaction has no correspondent to the *te* of G., Mans. and K. Yet the fact that at Dh. v. 26 we have *ime* in *viyāpaṭā ime* corresponding to *te* in G. [**vyāpatāt*]e, Shb. *viyapaṭa te*, Mans. *vapuṭa* [te], Kalsī *viyāpaṭā te* is decidedly against this. For here we have an unquestioned and unquestionable nom. pl. *ime* corresponding to *te* of the other versions. It is true that in the seventh Pillar-Edict the Delhi Sivalik text has *viyāpaṭā se* three times; and here again Franke would join *viyāpaṭāse*.² The passages are DS. vii². 4 (twice) and 6. The first time where we have *viyāpaṭā se* there is no question but that as a separate word *se* is wholly out of place, and here we might be tempted to read -āse as a nom. pl.; but in the second passage there is no necessity for not taking *se* as a separate word (nom. pl.); in the third *se* as a separate word is unsuitable; -āse would answer nicely. But the trouble is that we have no other redactions to check the Delhi Sivalik text as we have in respect to the Dhauli version of the Fourteen Edicts³; and it should be observed that although the dialects of both the Delhi Sivalik redaction of the Pillar-Edicts and the Dhauli recension of the Fourteen-Edicts are 'Māgadhan', yet they are not absolutely identical; it might be that Vedic -āśas survived in DS. -āse but was lost in Dh.

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¹ On Shb. *viyapaṭra*, etc., see Michelson, AJP. 30, pp. 426, 427.

² I formerly (IF. 23, p. 248) accepted this.

³ Buhler was well aware that in the first and last passage *se* was bothersome, and called it 'redundant'. I cannot make out if he thought it a mere error.

VII.—IDENTIFICATION OF THE ANCIENT PERSIAN MONTH GARMAPADA IN THE LIGHT OF THE RECENTLY FOUND ARAMAIC PAPYRUS FRAGMENTS.

Various views have been expressed respecting the season of the Ancient Persian month *Garmapada*, e. g., March-April (Oppert), July-Aug. (Justi). The recently discovered Aramaic Papyrus fragments of the Behistan Inscription (*Aramäische Papyrus und Ostraka*, Sachau, 1911) give in No. 62 a mutilated account of the two battles with the pretender Vahyazdâta, the latter of which occurred near Mt. Parga on the 5th of the month in question. The Aramaic which everywhere translates the Babylonian version reads here, Col. I, l. 17:

--- ת בירח ח --- ת חילא זי ---

"smote the army of [Vayazdâ]t. In the month T". (Pers. *avam kāram tyam Vahyazdātahya ajan vasiy Garmapadahya māhyā V rauocabiš ḥakatā āhan*, III, ll. 46-7. For the final *n* and the following lacuna Sachau proposes *Tišri* (*der Monat kann Tišri gewesen sein*, n. p. 195).

Now the only two Bab. months which in Aramaic would begin with *n* are *Tammuz* (Aram. *תְּמֻנוֹם*) and *Tišri* (Aram. *תְּשִׁירֵי*). Sachau's supplement *Tišri* (Sept.-Oct.) places the Persian month too late in the calendar to account for its etymology, **garma*, "warm", Skt. *gharma*, Av. *gar̥ma* (New Pers. *garm*) + *pāda*, "step", "station", Skt. *pāda*, YAv. *pāda* (New Pers. *pai*). This undoubtedly signifies the season of the greatest heat.

There remains, then, *Tammuz* (June-July) as the only month with which *Garmapada* can be identified. About such identification I feel there is no longer any doubt. Not only does the season of the year justify its etymology, but it brings this second battle in the second month following the first battle fought at Rakhâ on the 12th day of *Thāravāhara* (Bab. *Iyyar*, April-May). That the Aramaic fragment contains here the parallel account of these two engagements with the second Pseudo-Smerdis, the

annihilation of his forces and the execution of the usurper is clearly seen from such expressions as, Col. I, l. 12:

תְּ - - - זַ אֲמָרָ אֲנֵה בְּ[רִזְ]

"[Vayazdâ]t who said; I am Barzî" (Pers. *Vahyazdâta hya Bardiya agaubaṭā*, III. l. 35); Col. I, l. 16:

לְשָׁרָקָה [זֶ] אֲרֹחוֹתָןִי לְמַעֲבָרִ

"against Artavarzî to make [battle], (Pers. *patiš Artavardiyyam hamaranam cartanaiy*, III, l. 36); Col. II, l. 2:

וַיֹּוֶדֶת אֲחָדוֹ

"they seized Vayazdât", (Pers. *avam Vahyazdâtam agarbâyan*, III, l. 48).

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VIII.—A NOTE ON THE ETYMOLOGY OF INVOLARE.

M. A. Thomas in a critique¹ of Mohl, *Les origines romaines*, under the caption *embler*, supports the old etymology, Latin *involare*, and continues as follows: "M. Mohl oublie que *involare* > *embler* se rattache non à *volare* > *voler*, mais à *vola* paume de la main".

M. Thomas would seem to hold still to the etymology of *involare* advanced by Donatus in his commentary on the Aeneid, VI, 99; 336: *Vola dicitur media pars manus, . . . unde et Involare dicimus, quum aliquid furtim vola manus subtrahitur; et Involare rursum, cum violentae manus in aliquem diriguntur, sicuti Terentius ait: Ille facile in oculos Involem venefico.* And again Papias: *Involare, in volam, i. in manum includere, furari.*² Servius, too, on the Aeneid, III, 233 and Georgics II, 88,³ offers the same etymology *in vola includere*.

The etymology *in vola includere* presents this difficulty, that the meaning is not sufficiently vigorous or emphatic to fit with most of the examples for *involare* in the sense of to steal, in which the force of the verb is obviously to make off with. Only one citation which has come to my notice (one from Petronius following) might conceivably fit with the Donatus and Servius interpretation, and that too, may be rendered with the more figurative sense.

The citations for *involare* would seem to show that its origin is plainly *in* and *volare* to fly. Even in its derived meanings to take, to steal, and the like, there seems to be present also some reminiscence of its most likely origin *volare*, to fly down upon, to swoop at. In several instances, the resulting figure is a fine and bold one. The accompanying examples are arranged with a view to showing the transitions in meaning and show equally well, it seems to me, that the verb is nowise connected with *in* and *vola*, in the sense contemplated by Donatus and Servius.

¹ *Romania* XXIX, 434.

² *Ducange, Gloss. Med. et Infim. Latin.* III, 893.

³ *Facciolati, Lexicon*, I, 1025.

Vix me contineam quin involem in capellum. Ter. Em., 859; His editis involat eam vestemque plurifariam diloricat.¹ Apul. Met., 6, 10. And a fine figure from Tacitus, Adeoque improvisi castra involavere, Hist., IV, 33.

Nostra est ipsa possessio in quam homines involaverunt. Cic., de Orat., III, 31, 122. Ancorae involantur de mari. Callistr., Dig., 147, 9, 6. Tum ille paulum ultra digitos in esca iaculatus hamum singulos involat verius quam capit. Plin. Hist. Nat., (ed. Janus, Leip., 1870) 9, 181.

Animos involat cupidus eundi. Tac., Ann., I, 49. Remitte pallium mihi meum, quod involasti. Catul. XXV, 6. Ed. Ellis. Hereditatem accepit ex qua plus involavit, quam illi relictum est. Petr., Sat., 43, 5. Nisi si me iudicas anulos buxeos curare quos amicae tuae involasti. Petron., 58, 10 (B).

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¹ The quotations from Apuleius, Pliny and Petronius, I owe to the kindness of my colleague, Professor M. B. Ogle.

REVIEWS AND BOOK NOTICES.

Jugendverse und Heimatpoesie Vergils: Erklärung des Catalepton von THEODOR BIRT; Teubner, 1910. 198 pp.

The confidence of the editor in the authenticity of these poems, declared in his enlightening title, will be gratifying to those who have less regard for hereditary disbelief than for the authority of manuscripts and the voice of literary tradition, and if any have been prevented by the scepticism long prevailing in this quarter from examining the evidence bearing upon the question, they cannot do better than begin with Birt. If any should desire to read the poems without going into disputed points, this will still be the best book for a beginning. For, if the editor had accomplished nothing more, he would still deserve the credit of having restored the true reading in the first word of the first poem, the insipidity of which, as it stands in Ribbeck's text, and even in Vollmer's, which is later than Birt's, we venture to say has done as much as anything else to deter people of good intentions from going earnestly into the rest of the collection. Yet this insipidity lay in the reading of the first word.

While it is not our opinion that this will become a 'textus receptus' nor that the last word has been said about the time and place of composition of the various poems, yet we find the readings greatly improved, especially by the elimination of some of Scaliger's most mischievous conjectures, and the most interesting kind of inquiry is inaugurated touching the poet's earlier literary career. The inclusion of the Priapeia in this edition is amply justified since they, like most of the short pieces, belong to the period preceding the Eclogues, but we are not convinced that they were an original part of the roll that bore the title of Catalepton. To these commendations and criticisms we would add yet another that, while we should praise where he praises and condemn where he condemns, yet we should temper a little both favorable and adverse judgments. Estimated as a whole, the book may well be regarded as a good beginning in a field where wrong-headed cleverness and passive scepticism may be seen to have occasioned no little loss and perhaps some disgrace to culture and scholarship.

Various circumstances have worked together to hinder a candid estimate of the possible relationship of these poems to known facts of history and the poet's life and of their place in the development of Vergil's thought and art. For one thing, they were neither fit nor worthy to be used as school books and consequently we lack that information concerning them that might

have been gleaned by grammarians in times nearer to the poet's age. Yet we have the authority of Quintilian for No. ii and of Marius Victorinus for No. xii. What has been of more consequence, men have been foolishly unwilling to admit that such paltry things could have come from the same pen as the *Aeneid*. In like manner the friendly commentators on Horace have shrunk from saying that it is our Vergilius who is disciplined for his pursuit of gain in the twelfth ode of the fourth book and the fiction is offered, which has the virtue of being logical, that some penurious apothecary is being coerced into sacrificing a box of nard, and this in the face of the fact that Vergil is known to have died disgracefully rich. Surely it is neither improbable nor shocking to suggest that the son of a money making father varied the labor of the pen by dabbling a little in safe loans at Roman rates of interest, or in real estate, which frequently offered attractive profits. It will not destroy our respect for him if we discover that his judgment in matters of business grew with his taste in matters of meter and phrase, but if we deny him this weakness, let us at least allow him the frailty of having written some poor poetry. It may be that if we can bring ourselves to acknowledge that he was young before he was old; if we can but rid ourselves of the lingering taint of a mischievous theory of poetical inspiration, and overcome a certain dread of Homer's unimpeachable fame, who shrewdly destroyed his own juvenilia, it may be that we can strike from the poems of the Catalepton some welcome lights upon the early floundering of the poet's mind, upon the zigzags of his intellectual interests, and the *πάρεπα* of his happier and more mature years.

This edition, besides an independent recension of the text, contains also the Prianeia and two epigrams, one of which is found only in inferior MSS, and the other believed to have been written by Varius and added to the original roll. There are the usual indices and critical apparatus. The introductory portion treats of manuscripts, original circumstances of publication, time and place of composition, and the biographical significance of the collection. The editor thinks the poems were assembled and edited by Tucca or Varius, more probably the latter, and reached the book trade shortly after the death of the author; and that the title is by Varius, chosen, however, with conscious regard for Vergil's preference for Greek words in titles. As evidence that the latter had favored the suppression of the poems, he cites the self-condemnation of Cat. v and the clause of the will which runs *ne quid ederent quod non a se editum esset*. He draws from the *fuli* of the editor's epigram (xv) the inference that the poet was dead when publication actually occurred. In the biographical portion he lays stress upon the tradition that the poet's father was a *figulus* and makes an excursus upon the subject of *figlinae*. On the evidence of Cat. xiii he believes the poet to have served as a soldier, perhaps in Caesar's army.

Touching first the question of publication, it is quite in harmony with the available evidence to assume that Varius and Tucca found the poems in Vergil's library already assembled, arranged and labelled *Karà Λεπτάν*. The poet had secretarial help and it seems especially likely, in view of his precarious condition of health and the contemplated journey to Greece, that he had left all his papers, as well as his affairs, duly prepared for a possible emergency. The plan of arrangement, which is perfectly manifest, certainly suggests the hand of an author rather than an editor. Since the first poem is addressed to Tucca it cannot but seem to be a sort of dedication, surely a daring arrangement for an editor. Varius is remembered in No. vii. The last has reference to the completion of the Aeneid and was doubtless composed in contemplation of the tour in the East, which we are informed by Donatus was undertaken with the purpose of putting the last hand to the Aeneid. It is therefore the latest in order of composition and properly closes the roll. The rest are disposed between with some regard for variety of meter, but a chiastic chronological order is also apparent. Thus the epitaphic epigram for Octavius Musa (xi) is obviously later than the fourth, but of the two Noctuinus pieces, vi and xii, the latter is seen to be the earlier. The third poem, again, if Nettleship is correct in referring it to Phraates, is next to the last in order of time while the thirteenth seems to be the oldest of all. It may be remarked in passing that this manifest arrangement argues strongly against the inclusion of the Priapeia in the Catalepton. Birt's reason for regarding them as part of the Catalepton is found in these words of Donatus: *deinde Catalepton et Priapeia et Epigrammata*, which he takes to designate the contents of a roll. But the next words are *et Diras, item Cirim*, which would compel us to include the Dirae, and so the argument falls. Besides this, the Priapeia were a novelty at this time and in a class by themselves, being separately designated in all the lists.

Robinson Ellis, who has reviewed this book in part in a public lecture last year (Professor Birt's Edition of the Vergilian Catalepton: London, Frowde, 1910), praises the editor for his conservative treatment of the text along palaeographical lines, only with the modification that he leans rather heavily upon the best MS, the Bruxellensis. We regard this judgment as entirely correct. In the first poem the restoration of the reading *De qua* for Scaliger's *Delia* transforms a seemingly dull and charmless thing into something of no little grace and cleverness and the Latinity is also improved. Yet we should apply the second part of Ellis's criticism and ask for the retention of *quae* for *cui* in the last line. The purport plainly is: There is no use telling me that the woman has returned. Tell her that I am prevented by her husband from seeing her. The interpretation demands this, but the neatest palaeographical note in the whole book is Birt's defence of *cui* for the *qui* of B.

The Varius epigram, No. vii, which is to be associated with the first, had likewise been spoiled by Scaliger. The restoration of the Greek word, *πόθος*, in the second line results in an illuminating flash of light upon the position of Varius as praceptor Latinitatis in the Augustan circle and upon his attitude towards Greek loan words in poetry. The suggestion of a possible connection between the *πόθος* and Vergil's slave, Eros, is likewise a happy thought.

The interpretation of the pseudo-Alexander elegy, No. iii, is long and too laboriously ingenious to be convincing. We believe Neilleship to have proved almost conclusively that the real reference is to Phraates IV, king of Parthia. Unfortunately this view was set forth in the essay attached to his *Ancient Lives* of Vergil, which has given it only a moderate degree of publicity. See pp. 35-37.

Excellent are the notes to Nos. iv and xi, elegiacs addressed to Vergil's compatriot Octavius Musa. Birt heals the text in line 6 of the former with least violence to the MSS and most regard for style and sense, but we feel that his *tam Graece* in line 10 is quite gratuitous. The traditional *nam certe* is weak, but it has a meaning and the low merit of the whole piece warns us against a too zealous improvement. The reference to the parting of the friends is taken to point with some probability to the time when Vergil finally gave up rhetoric, *circa* 43, and this assumption is strengthened by the marked Catullan character of the language. Yet in other respects it most resembles No. ix, which Birt rejects. Compare the low poetic quality of the two, the similar prominence given to Apollo and the Muses, and the use of erotesis and anaphora. Cf. also iv 6 *multa neque indigno multa dedere bona* and ix 39 *multa neque immeritis donavit praemia alumnis*.

No. xi, which must be dated after the year 35 since Octavius was still living at that time (*Hor. Sat. I* 10, 82), has no little merit although extremely commonplace in its sentiment. Half of it depends, as Birt clearly shows, upon an epigram of Callimachus (*Anth. Pal. 7, 725*), but the reasons for transporting *Centaurum* thence into the second line of our text cut both ways and the MSS favor *a nimio pocula dura mero*, a combination of an adjective flanked by another adjective and a noun that Vergil much affects (*Aen. V* 696, VI 237, 290, and 576 and *passim*). We might point out the similarity of the opening words to the address to Palinurus *Aen. VI* 341. The whole epigram is illuminated by the true Vergilian phrase *Sua quemque secuntur fata*.

The two Noctuinus epigrams, vi and xii, are Vergil's masterpieces in the satirical manner of Catullus and exhibit Birt at his best in interpretation. We have but two or three suggestions to add. No. xii, which is the earlier, has long been marred by a mischievous emendation of Scaliger. In the last line but one he proposed *herniam*, some sort of venereal trouble, for the rare word *hirneam*, a drinking vessel. Having recovered this read-

ing from the MSS, we need only recognize in the poem a surprise like that in Catullus xiii 8, *Plenus sacculus est aranearum*, and we reach a perfect understanding. *Dicit, ut deceat, superbus Noctuinus hirneam*, with a pun in *ducit*. For the image cf. Omar Khayyám lv: 'And took the daughter of the vine to spouse'. That both Noctuinus and his father-in-law are drunkards appears from No. vi, in which we believe that both Birt and Vollmer, judging from the punctuation of the latter, misunderstand the first sentence. The *beate* is a vocative and must be followed by a comma while the negatives go with the verb. It is ironical and means 'blessed with such a son-in-law', and not 'blessed with riches', as Birt would have it, an explanation not afforded by the context. Vollmer seems to take *beate* as an adverb and puts a comma after *socer*, but the metrical break is better after the second word. The translation will be: Blessed father-in-law and son-in-law Noctuinus, mass of corruption, neither for your sake nor for the other's sake will the girl, though not fastidious, disgusted by your stupidity as well as yours, go to the country with you, i. e., she prefers to stay in Rome through the hot season rather than go to the country with such sots. No editors seem to have thought of taking the negative with the predicate. Ellis changed *abit* to *abivit*, a needless alteration if the sentence is correctly construed.

The text of the graceful little elegy, No. viii, addressed to the villa of Siro, is fortunately sound, but questions remain concerning the circumstances implied in it. We cannot see how Birt is justified in drawing from it the conclusion that Vergil spent the years 41-40 in the society of Siro. The date of composition, plainly enough, is a moment when the Mantuan disaster was apprehended but not yet a fact. What else can be the meaning of the line: *Si quid de patria tristius audiero?* This fixes the date in 41. But it always seems to us that the first two lines are a lament for Siro who seems to have passed away just at this time and perhaps has left his humble home to a beloved pupil. The intercourse with Siro we would place in the years 43, 42, and 41, two years in all, or a little more, intervening between the renunciation of rhetoric in 43 and the death of Siro in 41. Cf. Probus (Thilo III 323): *vixit pluribus annis liberali in otio secutus Epicuri sectam*. It is also interesting to note that his father is still alive and apparently with him. We hold that the whole Vergil family left Mantua when the poet came to Rome and lived off their rents, but this cannot be discussed here. Certain it is from that the last line that the family had lived in Cremona.

That *tour de force*, the parody on *Phaselus ille* of Catullus, known as x, has some interest as a curiosity and some for the satirical turn given to an innocent original, but chiefly as a youthful extravagance displaying a pleasure in parody which reappeared in the works of his mature age as an exquisite skill in creating verbal and metrical reminiscences. Upon the inter-

pretation of the text a vast quantity of ink has been used up, although the poem, if we read *utrimque* with Heyne in line 19, is quite readable as handed down. Suspicion seems to have arisen because the parody numbers only 25 and the original 27 lines. One Nansius started the trouble by interpolating a line between 17 and 18 and every editor since has taken his turn. Birt also inserts a line after 19, which has the merit of being vivid and vigorous :

Pecus recalcitrare ferreo pede ;

We translate the text from 14 to 19 without any interpolation : 'From the very first he says he has been stalled in your mud, has cast off his baggage in your quagmire, and from there through ever so many miles of rutty roads has brought his team through to their destination, no matter whether the off mule or the nigh mule or both had begun to flag'. The point is that Sabinus always arrived and never hesitated to make a *jactura* of his packs or to run the risk of killing his team. *Jugum*, by the way, is not the yoke but the team and *tulisse* is to be taken as *pertulisse*. One must not take a parody, above all things, too literally but make liberal allowances for approximations.

There are some features of Birt's work exhibited in his notes to No. xiv that will find little acceptance. To place it between the first and fifth books of the Aeneid in time of composition on the evidence of such slender phrases as *Troius Aeneas* and *mille coloribus* is most futile and to assume from the fifth and sixth lines of this poem that Vergil had previously vowed to the goddess some incense and a painted picture is too distressingly literal. In substituting *vel* for *aut* in the ninth line he has done as well as any preceding editor, but we believe that the reading of the MSS can be interpreted. It is perfectly well known that there were two types of Eros, one as an adolescent lad, which would naturally be done in marble without wings; the other, a conventionalized child with quiver, bow, and wings. If we think of the latter as done in bronze, it might well have been the more expensive; marbles were, by our standards, amazingly inexpensive. Now Vergil is undecided which of these two he would prefer, but he vows either the one or the other.

We quite agree with the editor in believing this is the latest in point of time, but we would have it subsequent to the years 26 or 25. The prayer to Venus is appropriate at any time in connection with the Aeneid, but it also suggests a sea voyage and especially in the parts around Pompeii. Vergil seems to vow, not the ordinary offerings of the returned traveller, but something extraordinary. He is not setting out upon an ordinary tour of sight-seeing but to meet Caesar and to put the last hand to the Aeneid. We read in the Vita of Suetonius (Nettleship, p. 17): *Anno aetatis quinquagesimo secundo impositurus Aeneidi summam manum statuit in Graeciam et in Asiam secedere, triennioque continuo nihil amplius quam emendare, ut reliqua vita*

tantum philosophiae vacaret. The date will then be 19 B. C. Moreover we suggest that, if Birt's epigram No. xvi refers to Vergil, the key to its explanation lies in this proposed devotion to philosophy after the completion of the Aeneid. The epigrammatist, believing that Vergil would have proved equally great in philosophy had he lived, wrote the line:

Et quo Roma viro doctis certaret Athenis.

So far as concerns the Priapeia, the first is a slight thing of no difficulty but the second will bear study along a line not discovered as yet by the editors. It shows Vergil for the first time falling into a vein agreeable to his talents and, as young poets are apt to do, sowing with the whole sack. There is a good-humored piety in the thing, a pathetic interest in the lot of animals, a naïve pleasure in the mere naming of fruits and flowers, and, above all, an elaborated and schematic arrangement of words. The trick of relating the first and last words in a line as noun and adjective, used with moderation in the Aeneid (e. g. Aen. vi 137 and 141) is here exemplified no less than six times in 21 lines, and the charm of the thing has tempted him into a rare resolution in the first foot of line 14. Note lines 4, 10, 12, 13, 14, and 18. The four lines 6-9 are so symmetrical that one is reminded of the famous *sic vos non vobis* repeated four times. Each line begins with the same word; in each is a designation of color, of offering and of season. If this had fallen under Birt's notice he would never have replaced *glaucha* in the last line by *gelata*, since the suggestion of color is indispensable for the scheme. His objection that olives in winter are black and not grayish green is a mere failure to remember that an olive branch with leaves and berries is offered to the god and not the picked fruit. In like manner, grain was offered in the ear and not shelled, and the vine branch with leaves and clusters. Muretus set the line right long ago:

Mihique glauca duro oliva frigore.

Some literal-minded person added *coacta* as a gloss and this begot *cocta* and the rest of the trouble. It is Vollmer that notes the reading *coacta* in R. It might be suggested also that *Manumque sursum habebis* is a warning to look out for a blow. The god threatens to strike. Birt takes it: Hände hoch! Wer die hände so hält, kann nichts stehlen, und man kann sehen, was er darin trägt. But the prowler is addressed, not on coming out, but before ever he enters the garden.

The third Priapeum is of greater merit than the other two, but we should be inclined to temper the editor's praise. His annotation, however, is excellent and his text good save for one line. He explains, in a too clever note, the words *Pro quis omni honoribus* as *Pro quibus omnibus honoribus* on the model of *omnimodis* and many other interesting examples adduced. Yet

the MSS give *omnia* and this is easy to construe with *praestare* situated just below it in the next line, a common position for subject and object in poetry (see lines 1, 2, and 4 above). The difficulty which remains is most easily mended by Ribbeck's *huic* for *hoc*, which we look upon as having been assimilated to *Priapo* by mere visual attraction. This particular Priapus calls attention to himself as contrasted with the rich and negligent Priapus mentioned below. Birt's interpretation, hard in itself, necessitates our taking *que* for *et*, which is also hard. When an interpretation begets difficulties, it is a sure sign of error.

We are unable to agree with the editor in calling these poems impure (*impudica*, p. 46). They are pervaded by a sweet and innocent spirit quite foreign to the ordinary *carmen Priapeum* and may well have been composed at a later date than Cat. v in which the obscene muses are rebuked and renounced. As may be seen from Birt's commentary, the Catullan influence is on the wane and we believe that the poet has at last begun to discover his own talents and tastes. He knows by this time that the town and the forum are not for him. He has begun to contemplate what he really loved and to give way to those sentiments aroused by the memory of boyhood scenes, that presently burst into gentle flame when his poetic genius was crucified by the calamity of Mantua. The happy feeling and almost jocular good-humor of these *Priapeia* would incline us to place them in the period following the renunciation of rhetoric and preceding the confiscations. Birt finds in them a *Lokalton* and would have them written much earlier and at Mantua. Yet when we remember that Farm Ballads are written in New York, Sicilian Idylls in Egypt, and that Arcadia is Arcadian only at a distance from Arcadia, we are not likely to forget that sentiment feeds chiefly on separation. There are Mantuan touches in this third *Priapeum* in the 'thatched cot' and the 'swampy villa', but, after all, Priapus is the god of the suburban garden and not the open country, and the *villula*, the *agellulum*, and the *hortulus* bespeak that central part of Italy and the regions where holdings were small, fruit precious, and thieves numerous. In the south of Italy they fed pears to the hogs (Hor. Ep. 17, 15-19) and we suspect that in the Transpadane country such fruit as the country afforded was equally free. Therefore we should say that the scenery of this *Priapeum* is Neapolitan with Mantuan coloring just as that of the Eclogues, already taking shape subconsciously by this time, is Sicilian with a similar admixture. The language of the Eclogues begins to appear in such phrases as *Huius nam domini . . . pauperis tuguri* (cf. Ecl. I 68); and in the second *Priapeum*

Meisque pinguis agnus ex ovilibus
Gravem domum remittit aere dexteram.

Cf. Ecl. I 33-35.

So far as regards the general question of time and place of composition, we find the considerations he advances to be most

enlightening even when not decisive. The chronology depends chiefly upon Nos. ii and v, the former being of necessity earlier than Cicero's jest on the name of Cimber (*Phil. XI* 14); the latter, of similar tone, containing his farewell to rhetoric and the unchaste muses. The influence of Catullus is most marked in work done before this time, which must include the impure No. xiii, the two *Noctuinus* epigrams Nos. vi and xii, and the parody on *Phaselus ille*, No. x. The pseudo-Alexander epigram, which Birt takes to be a youthful exercise on a scholastic theme, seems to us too sincere for such and to exhibit a true Vergilian feeling. Nettleship has the best arguments for referring it to Phraates IV and this would place it late in the thirties. The address to Siro's villa (viii) belongs to 41 at a time when the Mantuan confiscation was feared but not yet executed. The poems to Tucca and Varius (i and vii) are uncertain, but we should be inclined to place them in the early years of the Augustan court, *circa* 39. Birt says between 40 and 30. The last epigram he assigns to the year 25, when Augustus was calling for the *Aeneid*, but we have thought it to belong to the year of his Vergil's departure for Greece, perhaps 20 or 19. The Priapeia we have given reasons for placing just before the Eclogues that pertain to Mantua, that is, between 43 and 41. Birt thinks they were written before 43 and certainly not later than 30. No. ix, the elegy of 64 lines addressed to the Messallae, we shall presently discuss by itself.

Place of composition: Birt is certainly mistaken in thinking No. vi may have been written in Cremona; the *rus abibit* surely places it in Rome; all Italy was *rus* to the ancient Roman. No. xii cannot be separated from vi. It is, of course, interesting and important to know that the name Atilius is evidenced by the inscriptions of that country and that a temple of Castor and Pollux (see No. x) is known in Cremona, yet satire belonged to the capital and this particular series may have been written for the amusement of the Transpadane colony in Rome, which we know was numerous and prominent in the last years of the republic. The Priapeia we ascribe to the Neapolitan region while Birt thinks them composed during vacations spent in Mantua.

We are not prepared at the present time to discuss every question that may be raised in connection with the Messalla elegy, but we call attention to the following evidences seeming to point to a time about 37 B. C., in which we widely differ from the editor, who would have it later than the triple triumph of the year 29: Vergil has already renounced oratory: *Pingui nil mihi cum populo* (line 64), words that no orator might use; secondly, he has already written Eclogues: lines 13-20; lastly, he still thinks of himself as epigrammatist: *Si laudem aspirare, humili si adire Cyrenas, etc.* (line 61 ff.). It is furthermore perfectly clear from the last ten lines of the elegy that Vergil has been

invited or importuned to write an epic upon Messalla's exploits, or perhaps those of the Valerian gens, a request that never would have been proffered if he had already become engaged upon the Georgics or the Aeneid. The occasion is therefore of such a kind that the poet is already a marked man but at the moment without a commission.

About its authenticity, we do not believe that mere metrical and stylistic peculiarities will be sufficient to condemn it for the generality of scholars, and Birt himself admits the lack of positive anachronisms and historical inconsistencies. In every collection there must be a worst poem, and the excessive anaphora and erotesis, together with its general 'creeping' style, an apt adjective from Ellis's review, condemn this poem to such a place in the Catalepton, but the average is not high and this must stand or fall with the rest. Perhaps it marks a lull in the poet's career. The vein of feeling that produced the Eclogues was but a "pocket" at best, and a direction for new labors was not at once discovered. It points, like all of the epigrams, to a field that the poet was tempted to exploit but found it wise to abandon. Yet we regard the theory of Birt that their publication was due to his literary executors as all important for their proper understanding. Vergil seems to have wished nothing of his work to remain that he considered as falling below a certain self-imposed standard, a tradition that has nourished scepticism in regard to the minor poems, but we may feel sure that he wrote much of an inferior quality and we ought to seize the opportunity of studying, as we would the juvenilia of a modern author, what we have such good reasons for regarding as the fruits of his apprenticeship.

Considering its length, it offers few textual difficulties, but there is a crux in the lines 29–30. For the solution of this we suggest *biungum* for *nullum* and, taking *obstabant* with Vollmer for the usual *optabant*, thus obtain a reading nearer to the MSS than any yet proposed. The contestants failed one after another because their 'heavy hands' were slow to be raised in prayer. Pelops succeeded because he went apart and prayed (Pindar, Ol. I 114). So in the Aeneid, Cloanthus (V 231 ff.), Eurytion (*ibid.* 514), and many others pray and win victory. We dislike Birt's *sitiens* in 32 as an incongruous idea in a line whose appeal is strongly visual, and for the same reason cling to the *similis* of the MSS. But we like his *expectans* in 34 against Scaliger's *experlae*, which the MSS do not support. We would demand reconsideration for the *solitos* of the minor MSS in 43. It will be anacoluthic, referring to *alumnis* above, and involves a rough transition to the singular in the next line, but there is an awkward transition in any case, though no worse than the difficulty of defining the connection of ll. 59 and 60 below. Birt's *rostris* is inconsistent with the contempt for popular arts expressed in the last line and the pile of dissyllabic datives is displeasing both in sound and sense.

The most serious flaw in Birt's plea for rejection is the failure to show reasons why Varius inserted it in the original roll. It is equally difficult to conceive of wilful interpolation or of ignorance on his part of its true authorship.

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Lo Stato e l'Istruzione Pubblica nell' Impero Romano. By CORRADO BARBAGALLO. Biblioteca di Filologia Classica, no. 3. Fr. Battiatore, Catania, 1911. Pp. 430.

L'istruzione pubblica in Europa è tutta creazione italica. With this sentence, which purports to give the gist of what Boissier (*La fin du paganisme*, I, 228 ff.) says about Roman culture and education following the Roman armies, Professor Barbagallo begins his book, which deals with the relations of the State to public instruction in the Roman empire. The author has already printed in the *Rivista di filologia classica* for 1910 an article on the School and State in republican Rome, and the volume under consideration is a continuation of his studies. The period of the empire offers more material and is much more to the author's taste than that of the republic: "For the Roman empire, the ideal state is the one which cares for public instruction at its own expense; for the republic, every *paese civile* might serenely pay no attention to such preoccupations".

The upshot of the whole matter, despite the author's commendations and criticisms of this and that emperor, is, that public instruction in the Roman empire was very much a luxury and scarcely at all a necessity. A desire to imitate Greece and Alexandria, sentiment, an imperial purpose to attach the youth to the policies of the throne, and even charitable enterprises, which had an ulterior design, all these forces are discernible back of the educational movements during the period of the empire. The Roman state displayed its activities in the matter of education along three lines: the creation of public and official schools; the regulation of municipal public instruction; and a general oversight of private instruction. It outlined as its fundamental curriculum of instruction these studies, mentioned in chronological sequence, Greek and Latin oratory, philosophy, jurisprudence, Latin language and literature.

Of the Julio-Claudian emperors, Augustus and Nero attained to the height of good and bad eminence. Claudius halted along the philological path and set a few standards, but he had not the ability to initiate an educational policy, perhaps for lack of a Horace or a Seneca. Augustus inaugurated both novelties and reforms. He made concessions of consequence to the teachers, magistri, he instituted a school for the instruction of the young nobility, the school which Verrius Flaccus taught, and he began the building of public libraries. In his tracks followed the

aristocracy, pedissequa imitatrice, and libraries, museums, and galleries sprang up in Rome and set the pattern for municipia and provinces. An additional personal interest attaches to the two greatest of Augustus' reforms. He was cured of a severe illness in 23 B. C. and shortly afterwards had the Senate grant freedom from taxes of all kinds to the members of the medical profession who came from the Orient. Very soon physicians and surgeons were giving lectures and making experiments of all sorts in Rome, and in this way began what approached regular medical schools. But what showed most clearly the spirit of his reforms, was the organization of the Italian youth into associations called collegia iuvenum, which were schools started with a purpose indeed, for in them the political and social ideas of Augustus were inculcated, and through them disseminated over the Roman world. But it was not until the time of Nero that the Roman government paid any real attention to public instruction. At that time one thing more was added to the school curriculum, namely physical education, and the schools were put under strict imperial supervision. Professor Barbagallo says that the enigma of the strange kinds of intellectual production in the following centuries is to be read in the change from Augustus to Nero, that the schools in this interim lost their spirit of liberty of both intellect and conscience, that the schools of rhetoric after Nero no longer produced orators, but rhetoricians, that the schools of philosophy crystallized into dry hermeneutics and sophistry, and that physical education degenerated into athletics and acrobatics. Culture and science became a sort of intellectual ornament. However the author makes it clear that the Julio-Claudian emperors gave a great impulse to general education by granting concessions and privileges to certain studies and teachers, by founding libraries, by introducing the Greek type of physical education, which included music, and by setting a higher standard for the official education of young men.

The Flavii were adaptationists, and even hardheaded Vespasian dared but one innovation, and that an economic one. He fixed the stipend for teachers of rhetoric, and set a maximum honorarium of about one dollar a month per student. Titus and Domitian were practically negligible quantities, although the latter did rebuild some libraries, and restored physical education to its Greek standard.

The period, however, from Nerva to Marcus Aurelius shows a strong reactionary movement. Nerva and Trajan were not at all in sympathy with the policies of the Flavii, and the reaction of their reigns extends also to the public and private schools. It is no longer the fashion to let things drift in the good old way. A new library, and a splendid one, the Ulpia-Traiana, was built in Rome, a new scheme was set on foot for the benefit of needy young men, the institution of state aid for pueri alimentarii, and all teachers were granted not only immunities but honors. Then

came Hadrian with his Athenaeum modelled after institutions of the same sort which he had seen in Greece and Alexandria, and finally Marcus Aurelius who endowed certain university chairs in Athens. This whole period, says the author, shows educational advance, experiments in curricula, better administration, and real encouragements to teachers.

Professor Barbagallo finds very little to say of the period from Commodus to Diocletian. He notes that under the Severi the collegia iuvenum take on more of a military character, that the alimentary institutions of the previous century decline, that the chairs of astrology are suppressed at the same time that the Christian libraries are destroyed, and he is not able to show that public education made any real advance during the period. A part of this chapter is taken up with statistics which give the scale of prices for teachers, and based on a class of 50 it is shown that these salaries varied from about \$15 per month for the teachers of elementary grades, of gymnastics, writing, etc., to \$50 a month for teachers of literature and rhetoric.

The rest of the book, which covers the period to the sixth century A. D., is a series of statements of imperial grants of immunities to the magistri of various branches of learning, and of the changing laws regarding the scale of salaries and honora, which runs more and more into a description of the collections of law codes, and their value in the general scheme of public instruction and general education.

In conclusion, then, for the Romans, until the time of Justinian, the State school was a luxury. The State limited the control of education to an examination into the capacity, diligence, and morality of the teacher, while it left everything else, hours, curricula, and methods, to the teacher himself. "The schools of antiquity, which did not give diplomas, which did not know the *humiliating subjection of examinations*, had no need to promote by artifices the teachers' diligence and the efficiency of their teaching". It is Justinian who is blamed at the last for compelling the public schools to follow a set program which was based on the program fixed for the few schools of jurisprudence, and thus causing stagnation to fall upon public instruction, because the teacher's initiative was entirely taken away from him.

Professor Barbagallo has done a good piece of hard work with fairly scant material. He does not know Sandys' *A History of Classical Scholarship*, the first volume of which might have given him several suggestions, and helped make a fuller bibliography. The general reader will find that with the help of the very complete capitular summary on pages 409 to 415, the reading of the Conclusion of the book, pages 379 on, will give him the general lines of the author's investigations and conclusions.

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REPORTS.

HERMES XLIII.

Fascicle I.

Palladius und Gargilius Martialis. M. Wellmann shows that most of the twelve or thirteen citations of Gargilius Martialis (250 A. D.) by Palladius (350 A. D.), the last of the extant Roman agriculturists, indicate a wider reach. The whole chapter on the cultivation of the almond tree is from G. M., although he is named only in II 15, 10. By comparing the fragments of Garg. Mart. in the Neapolitan palimpsest (Angelo Mai classic. avct. I 391) with Palladius, the Geoponica, Columella, etc., W. shows that Palladius is mostly an abbreviated Garg. Mart., to whom the former probably owed his frequent citations (often with criticism) of Columella, and the numerous references to alii, aliqui, etc., and to the Graeci, as well as all the chapters that include medical lore from Pliny, Galen, Dioscurides, etc. Instead of deriving, with Gemoll (1884), Palladius from Anatolius (a source of the Geoponica), Wellmann explains the correspondence between Palladius and the Geoponica as due to common sources of the latter and Garg. Mart. Eugene Oder (A. J. P. XII 373) has traced the origin of the Geoponica (950 A. D.) through Cassianus Bassus (saec. VI A. D.) to Anatolius and Didymus (saec. IV or V A. D.) and further through the Greek Florentinus (250 A. D.) (an important source of Anatolius), to the Greek writing Quinctilii (saec. II A. D.) and Diophanes (50 A. D.), the epitomizer of Dionysius-Mago, and now Wellmann shows that Garg. Mart. also depended on Diophanes, possibly through the Quinctilii. Besides much else, W. shows, incidentally, that Faventinus, the epitomizer of Vitruvius, antedates Garg. Mart., on whom also Isidore (saec. VI A. D.) depended for his work on trees, a thesis that he will elaborate later.

Zum Alphabet und zur Sprache der Inschrift von Novilara. E. Lattes discusses the correspondences between the pre-Roman inscription of Novilara (cf. A. J. P. XVIII, p. 366) and the Etruscan language; viz., the b of *bales'* and certain words (see Pauly-Wissowa Etr. Sprache 780).

Die Komödienpapyri von Ghorān. A. Körte republishes with critical and exegetical commentary these 125 lines, many of them fragmentary, with constant reference to Jouguet's publication in B. C. H. XXX (1906), which includes the conjectures of Blass, Wilcken and Croiset. He changes the assignments of parts and develops a rather spirited scene between Phaidimus

and Niceratus, a misjudged friend. The plot however is not apparent. Blass and Jouguet were inclined to attribute these fragments to the *Απιότος* of Menander; but the style lacks his directness and conciseness and resembles rather that of a later imitator. A limited vocabulary is indicated by the three occurrences of the rare *διαμαρτάνω* [but cf. 29 examples in Preuss' Index Dem.], the repetition of similar phrases as *τοῦτ' ἥρου με, ἥρου τοῦτο με* and the frequent colorless *πρᾶγμα* (avoided by Menander). The dative form *αὐτοῖσι*, which does not occur in the Middle and New Comedy, is probably a poetic reminiscence. To this absence of feeling for Attic usage may be due the use of *σαυτόν* for *σέ*. The accumulation of twenty cases of the waning perfect indicates a striving for effect. Word forms, in general, are correct; the hybrid *οἰσθας* is characteristic of Attic comedy. These papyri are interesting for preserving the oldest known comic text (200 B. C.). The occurrence of *Xop[ou]* and *Xopo[ū]* (possibly *Xopός*), strengthens the previously known epigraphical and literary evidence (the most important of which K. discusses), that the singing chorus, like the mask, had not been wholly discarded in the III century B. C. On the verso of the second papyrus are two metrical arguments in the guise of prologues, clearly later additions, which seem to reveal an intermediate stage between prologues and the metrical arguments to the comedies of Aristophanes. [See now W. Michel, de fabularum Graecarum argumentis metricis, Gissae, 1908].

Ergänzungen und Bemerkungen zu dem Krates-Excerpt des Scholion Genevense Φ 195. H. Schrader emends, expands and interprets this important excerpt from Crates of Mallos with the aid of Nicole's special edition of the scholia to Φ, Steph. Byzant., etc. According to Crates Homer had *ἡ ἐκτὸς θάλασσα* in mind when in Φ 195-197 he let all waters issue from *'Ωκεανός*, hence agreed with *οἱ ἀρχαῖοι φυσικοί* (possibly Anaximander) in taking the Caspian sea to be a gulf (cf. Hdt. A 203 for the correct view), and, referring to *περὶ τοῦ τρίτου*, i. e., v. 197 (Schrader; Diels reads *τοῖς τρισιν*), C. says Homer also agreed with *οἱ μετὰ ταῦτα φυσικοί* (i. e., Hippo and Xenophanes) in letting all springs, etc., come from the same source. Crates attributed the name *'Ωκεανός* to the *βίρθαρος* of the Caspian sea, and considered *Μεγάλη θάλαττα* a translation of an Asiatic term, possibly Phoenician, and *'Ατλαντικὴ πέλαγος* specifically Hellenic.

Zur Composition der Sophokleischen Antigone. A. B. Drachmann essays to prove that Sophocles introduced the sprinkling of dust by Antigone (*ἀφοσιώσεις*), for the more heroic act of burial of the old Theban tradition (cf. Apollodorus III 78; also Philostyratus' Imag. II 29 and Pausanias IX 25, 2), as an afterthought. The play was virtually complete up to the Teiresias scene, when a few changes, chiefly the second guard scene and vv. 246/7, 255/6, sufficed to substitute the symbolical act, which made Antigone's deed more credible and seemly in the eyes of his

audience; besides, the body remaining unburied, made the change in Creon's sentiment easier and the Teiresias scene more thrilling. But incongruities were left, witness: Creon's suspicion of bribery (289 ff.), of help v. 488 (Ismene) and of a plurality of culprits (302, 324/5); the chorus' praise of δεινότης (332 ff.) and hope (615); Haemon's reference to rescue from dogs and birds (696/8); and, especially, the description of the mysterious θεῖλαρον 278) disappearance of the body (245-258), which reaches its climax in ἡφάντωσ. The additions in 246/7 and 255/6 make this passage absurd and the terror of the guards (259 ff.) unnecessary, as they easily removed the cause of their alarm (409/10). See also vv. 43, 71 f., 80/1, 90 f., 467, 503 f., 891-904. A careful analysis is desirable.

Beiträge zum Text und Stil der Schriften Dions von Prusa. E. Wenkebach discusses fully, in twenty paragraphs, various features of D.'s style with a tendency to preserve the MS tradition: I. Kaibel's change (Hermes XXXVI, p. 608) in Dio XXXIII, 1 of οὐεσθε . . . ἔπειτα . . . ποθεῖτε to οὐόμενοι κτλ. is unnecessary as D., at times, lets ἔπειτα (without δὲ and a preceding πρῶτον μέν) connect two verbs.—II. Arnim's note to ἐκείνοις γὰρ . . . ἀγρᾶς (Dio IV, 127) is: dele; proverbia non solent explicare scriptores; but Dio does explain them (cf. XXXII, 49; XLVII, 16).—IX. The sudden change from a general statement to the direct ἔχετε in LXXX, 10 (Arnim: malim ἔχοντο) has support in the best authors. A colloquial dropping into direct speech can be seen in IV, 16; XIII, 9; and I, 55. Not only chiasm, but the more artificial order abc, cba occur in Dio, who revelled, after the fashion of Gorgias and Isocrates, in tripartite structure in his youthful speech LXXV (cf. also II 8, LXXI, 3 f., LXVI 12); but exact correspondence should not be forced. Dio rarely differentiates synonyms, viz., I 20 φιλεῖσθαι—έρπασθαι (cf. Xen. Hiero XI, 11) and XXXVI 60 ησθη—ἔχαρη δὲ καὶ ἐτέρφθη (cf. Plato Prot. 337 c); but he frequently interchanges them, viz., (XXXI 43) δύναμις and ισχύς; IV 29 δαιμόνιος and θεία, etc.; accordingly δψιν (MSS) for ἔχιν in LXXIV 20 may be correct. The frequent coupling of synonyms in the speeches that have the impress of homilies (cf. I, IV 82 ff., VII 81 ff., XXX, XXXVI 29 ff., XXXVIII, XL, LXXII/VIII) indicates emotion and the preacher's aim to be impressive, in which he imitates Plato rather than the Cynic philosophers, as Schmid thought. The usual connective of the synonyms is καὶ, but often τε καὶ, after the example of Plato, especially in emotional harangues; on the other hand in argumentative discourse he follows the Attic orators in separating τε . . . καὶ.

Zu Quintilians grossen Declamationen. R. Reitzenstein in a critical commentary on the first half of the fifth oration of the collection of nineteen pseudo-Quintilian speeches shows that Lehnert's edition, which is based on the critical apparatus of H. Dessauer and excels all previous editions, is nevertheless far

from final. R. emends a number of passages and points out interpolations. He considers B the most reliable of the MSS.

Der neue Menander. F. Leo contributes forty-eight pages to the reconstruction of the four plays of Menander: *Heios* (?), *Epitrepones*, *Perikeiromene* and *Samia* (?). (of a fifth there is but a trace), found at Aphroditopolis on the Nile in 1905, and published at Cairo by Lefebvre in 1907. Of these five plays some 1300 readable lines have been recovered, which, added to the previously discovered fragments, including those of several other plays, brings the resurrected Menander up to more than 1900 verses. Leo reconstructs interestingly with frequent reference to Plautus and Terence. The reputation of the Romans will probably grow; at the same time the force of the original language and setting is very effective and we feel that the characters stand in a stronger light and are more real. We are strongly reminded of Aristophanes by the vivacity of the scenes, the occurrence of personal abuse (cf. *Samia* 256 ff.) and by the device of beginning with a dialogue scene followed by a prologue. Leo says: Wenn auch die neue Komödie ein Adoptivkind der euripideischen Tragödie ist, ihre Mutter war doch die *ἀρχνία κωμῳδία*. The introduction of a *κῶμος* of youthful revellers at the end of two acts, evidently to dance and possibly to sing an interlude (cf. also the frequent interact sign *XOPΟΥ*), is clearly the last remnant of the Old Attic chorus. Many other lessons may be drawn.

Miscellen: H. v. Arnim joins the Menandrian fragments L and P [to which Ricci added S., which led to the recognition of the fifth play (cf. Koerte, *Menandrea*, p. viii)].—Th. Reinach defends his conjecture *'Ισοδήμου τοῦ Τροιζηνίου* against that of Keil (cf. A. J. P. XXXI, p. 481).—W. A. Heidel shows in two passages of Aristotle's *Metaphysics*, how the commentary of Asclepius helps to emend the text: A 1. 981^a 12 πρὸς μὲν ὅν τὸ πράττειν ἐμπειρία τέχνης οὐδὲν δοκεῖ διηφέρειν should read ἐμπειρίας τέχνη, and in A 9. 992^b 7 περὶ τε κινήσεως, εἰ μὲν ἔσται (A^b E) ταῦτα κίνησις κτλ. should read εἰ μὲν ἔστι (H^b and the lemma in the text of Asclepius) κίνησις (omitting the unintelligible ταῦτα).—F. Hiller v. Gaertringen publishes with commentary a better text of CIG 2433, which he discovered by means of a marginal note in a Berlin copy of CIG, in Opuscoli volgari e latini del conte M. Egizio Napoletano; also a second inscription B, derived from the same stone. In the family stemma, which von G. constructs from the names in A, occurs Κλειφῶσσα (Κλειφίοντja Bechtel), with which he identifies the impossible Κλεισφύσσα of CIG 2439, which Pape-Benseler accepted.—Karl Robert communicates two verbally given emendations by F. Blass: Arist. Av. v. 41 κίδων (δικῶν MSS) and Moschus, Europa 60 ὡς ιστίον (ώσει τέ τις MSS).

Fascicle II.

Neue Beiträge zur Textgeschichte und Kritik der Philonischen

Schriften. L. Cohn describes the merits of the fifth volume of the Cohn-Wendland edition of Philo (Berlin, 1896-1906), giving a sketch of the history of the text. Mangey's edition (London, 1742) has notes that are still valuable. The excellence of F (saec. XV) was revealed by Cohn's collation of the Vatican Philo palimpsest. He discusses more than seventy passages, in which the reasons for the text adopted are less obvious, and points out features of Philo's style. The better MSS show an avoidance of hiatus. Often both classes of the MSS must be combined to obtain the original pairs of synonyms of which Philo was fond. Philo used intransitively *ἐπιδύετω*, *δεῖν* = *δέονται*, and the Attic future in -*ιγω* verbs (sporadic cases of the *κοινή* forms with *σ* need correction.)

Die Litterarische Stellung des Anonymus Argentinensis. R. Laqueur objects to Wilcken's theory that the fragments of the Strassburg papyrus (See A. J. P. XXXI, p. 477) are brief extracts from a commentary on Demosthenes' *κατ' Αἰδροπίωνος*. All the statements cannot directly be connected with the text, there are no verbal elucidations, lemmata do not occur, and an epitome of scholia would be an inexplicable novelty. The correspondence with the above speech, a brilliant discovery of W., can be accounted for on the supposition that we have a summary of a book *περὶ Δημοσθένους*, analogous to the recently discovered work of Didymus, perhaps another of his productions. The Didymus papyrus shows the haphazard character of such a capitulatio (cf. Diod. and Euseb.). In the Did. pap., brief summaries over the single columns, with which they do not exactly correspond, represent original marginal arguments, such as are found in the Diod. MS. Vindobonensis, which have made a restoration of the lost capitulatio of the first book possible. Four types appear—1, introduction with *τις*; 2, with *ὅτι* (*ὡς*); 3, with *περὶ* c. gen.; 4, with the nom. case. Most of the statements of the Anonymus begin with *ὅτι*; but the other forms seem to have been included, as *περὶ* is suggested by the genitive l. 25; and l. 19 may be restored *<τίνες οἱ> πάλαι κωλακρέται*. Accordingly, the summary of the Did. pap., and we may say of the Anonymus, were based on an historical work, which explains not only the preponderating agreement with Dem. text, but also the discrepancies. Keil's view of the character of the papyrus is accordingly nearer the truth.

Miscellanea critica scripsit Fr. Jacobs. J. Nicole gives an account of this MS, dated 1812/3, which had lain in the library of J. Adert at Geneva until the latter's death in 1886, when it came into the possession of L. Wuarin, a son-in-law, who has given it to Nicole. It consists of 358 pages of carefully written emendations of some twenty-six authors, including, besides Lysias and Andocides, writers of the Alexandrian and Roman periods: Apol. Rhod., Aratus, Plutarch, Lucian, etc. To most of them are devoted from two to a dozen pages; but to Themis-

tius 29, to Lucian 59 and to Libanius 132. Subsequent additions show a tremulous hand, and frequently conjectures were changed or canceled. This interesting document is valuable for its agreements and for new conjectures. Nicole illustrates with the notes to Lysias (Books XIX-XXI and XXIV-XXXIV; the rest had already been treated in the Additamenta in Athenaeum): Lysias XXXIV 5, J. anticipates Thalheim in proposing *ότι τῷ μὲν* for *οἱ τῷ μὲν* (Scheibe); XX 24, Scheibe assumes a lacuna after *οὐκ ἦν*. J. reads *ἴξεπεμψεν* *ὡς τοὺς ιππέας*. *ὑμῖν δ' οὐκ ἦν εἰδέναι οἷος ἦν τ. ψ.*; XIX 10, *καὶ ἀν τί ποθεν μὴ δάσσων*, where Scheibe hesitatingly adopts *λάβωσιν*, J. proposes *κερδάνωσιν* with the comment: Nihil frequentius permutatione litterarum *μῆ* et *κέρ* (=Contius). Nicole especially recommends his insertion of *ἐν δυνάμει* after *ἴγενόμην* XXV 14 (cf. XXIV 25), where Scheibe omitted *ἐπὶ* before *τῶν τερπακοσίων*.

Das Fortleben der Volkssprachen in Kleinasien in nachchristlicher Zeit. K. Holl adduces evidence from ecclesiastical documents that show the existence of the Mysian (or Bithynian-Phrygian), Isaurian, Cappadocian, Lycaonian (cf. Acts 14, 11) dialects in Asia Minor in the sixth century A. D. As late as this two Lycaonian monasteries were founded in Constantinople (for the current view see Thumb: Die Gr. Spr. im Zeitalt. d. Hell. p. 102 f.). The Christian church found the heathenism and heresies of A. M. strongly entrenched among the common people, whose native peculiarities and superstitions asserted themselves in their beliefs, and who, doubtless, had a source of resisting power in their native languages.

Der neue Historiker und Xenophon. G. Busolt discredits the new historical fragment (P), published in *Oxyrhynchus Pap. Vol. V* (1908), by bringing it into sharp contrast with the corresponding parts of Xen. *Hellenica*, beginning with the most divergent, the campaign of Agesilaus in Lydia; of which Xenophon, an eyewitness, was unusually well qualified to give an accurate account, even after the lapse of years. P.'s unmilitary version consists mostly of pure inventions, which exhibit a systematic attempt to outdo Xenophon, hence furnish further evidence of the authorship of Theopompus, whose changing much of Xen. history for the worse was criticised by Porphyrius (Euseb. *praep. ev. X.* p. 465), and whose ignorance of warfare was denounced by Polybius (XII 25 f.). The same method of manufacturing history can be seen in P.'s account of Agesilaus' expedition through Mysia and the Hellespontian Phrygia, in which B. points out verbal agreements with Xenophon's account. In the subsequent more complex discussion of the Phocian-Locrian war of 395 B. c., Busolt ably defends Xenophon's statements (Hell. III 5, 1 ff.) that Tithraustes sent the fifty talents to stir up war, that the Athenians refused the money offered, that the Opuntian Locrians began by invading Phocis; against P.'s version (acceptable to the editors) that Pharnabazus sent the money, that the

Athenians also accepted money, and that the Phocians made the beginning by invading the territory of the western Locrians. Busolt argues that the Greek historian (referred to by *τινές*), whom P. criticizes for the statement that the Persian money brought on the war (no doubt a prejudiced Spartan view), was Xenophon; but shows that elsewhere Xenophon displayed a far deeper comprehension of the underlying causes than P., whose account reflects the Phocian war in 356/5 B. C. However Busolt admits that P. gives valuable details, though many are beyond control, and considers his description of the Boeotian constitution the most valuable part of the fragment. Accepting the identification of P. with Theopompus he gives an unfavorable characterization of this historian, whom some have rated very high. Kaibel's judgment is just (Stil u. Text der *'Αθ. πολ. des Aristoteles*, p. 106). The agreement of P. with Diodorus is due to the latter's dependence on Ephorus, who in turn, depended on Theopompus. Busolt removes the chronological difficulties of this sequence.

Eine Dublette in Buch IV des Lucrez. J. Mewaldt objects to the transposition of verses in Book IV (45-48. 26-43. 51-53. 44. 54 ff.), and to the excision of vv. 49. 50. For vv. 45-48 are closely connected with the subsequent lines and admirably join book IV De simulacris to II (notice in v. 47 the neat volitant). Apparently Lucretius at first followed Epicurus, who let the doctrine of the *εἰδωλα* succeed the exordia rerum (cf. Diog. Laert. X 35 ff. = Usener, *Epicurea* 1887, p. 3 ff.). But after book III, De anima, had been composed, the conception of which had been formed during the writing of book IV (hence the allusions: IV 384 f., 465 f., 722 f., 881 f.) L. decided to insert it between II and IV. This explains the doublet 26-44, which joins IV to III. Further Lucretius now recognizing that the prooemium (IV 1-25), which prepares the reader for the difficulties of book IV, suitable as it was after book II, was out of place after the difficult book III, but wishing to preserve it, inserted the passage in book I (926-950), with the introductory lines 921-925, where it loses in dignity and interrupts the context (cf. also Merrill *Lucr. I* 926 note). Finally Lucretius let the verses IV 45-48, with which he had joined IV to II serve him to join III to II (cf. III 31-34). These changes, probably on loose leaves, give a picture of the stage of composition reached by the author.

Miscellen: M. Holleaux defends the common view, based on Livy (= Polybius) XXXIII 47, 49, 5, etc.), that Hannibal met Antiochus at Ephesus 195 B. C., against Niese's date 196 B. C., based on Appian Syr. 4 and Nepos Hann. 7, 6.—A. Körte goes further than Leo as to the *χορός* in Menander, showing that the *κῶμος* of youthful revellers participated to some extent in the action, even so as to sing with the actors; but the unimportant songs were not published. This argues against a high narrow stage in Menander's time. Even the Roman Togata (cf. Cic.

pro Sestio 118) indicates a similar existence of the chorus.—O. Immisch adds a corroboration of the last statement.—Leo reads καὶ γὰρ <μεθύσων> ἐπὶ κῶμον ἀνθρώπων in Athenaeus VIII 362c and discusses βαλλισμός [ballet], showing the existence of a κῶμος of exhilarated youth in the 'Middle' comedy. He also points out survivals of this freer chorus of Alexis and Menander in Plautus.—H. Fischl shows that the source of the plot after which the 'Επιτρέποντες was named, was Euripides' Alope (cf. Hygin. fab. 187, also Nauck trag. Græc. frag., p. 389 f.) and remarks on the tragic allusions in Menander (cf. 'Επιτρέπ. 108 ff.).—S. Sudhaus prefers the reading of the MSS Φλύ for Horace's Sat. I 4, 35: *executiat, sibi non, non cuiquam* (cf. Arist. Nicom. Eth. 1128a 33); and takes regis opus in Ars poet. 65 to refer to Xerxes' canal at Mt. Athos (cf. Ausonius Mosella 291).—A. Klotz defends his preference (cf. Quaest. Plin. geogr. 1906, p. 8 and 49) of Pliny's chronological date 46 A. D. for the appearance of the volcanic island Thia, to the consular date 19 A. D. in the same passage (nat. hist. 2, 202), which latter is clearly an error. Hence Mela's source wrote after 46 A. D. and Rabenhorst errs in taking Verrius Flaccus to have been the common source of Mela and Pliny.

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PHILOLOGUS LXIX (N. F. Bd. XXIII), 1910.

I, pp. 1-9. K. Borinski, Goethe's 'Urworte. Orphisch'. The mystery enshrouding the inspiration of Goethe's poem is dispelled by the entries in his Diaries, Sept. 27-Oct. 8, 1817. The dispute of Hermann and Creuzer on certain mythological points, their letters, and Zoëga's treatise on "ΑΓΑΘΗ ΤΥΧΗ Τυche und Nemesis" gave rise to his poem. In Zoëga's treatise Macrob. Sat. I c. 19 is cited, and a fifth 'Urwort' is added 'Ελπίς. The stanza "Heut und Ewig" publ. in 1820 must have been produced about the same time.

II, pp. 10-34. G. A. Gerhard, Zu Menanders Perikeiomene. An attempt to describe in some detail, but without too much technical reference the form and action of this charming play.

III, pp. 35-39. K. Burkhard, Zur Kapitelsfolge in Nemesius' περὶ φύσεως ἀνθρώπου. As the work has not come down to us in its complete form, we should keep to the order of the chapters offered by the MSS, although Matthäi proposes 17-19, 21, 20; K. v. Holzinger 17, 18, 21, 19, 20.

IV, pp. 40-50. J. Eberz, Die Bestimmung der von Platon entworfenen Trilogie Timaios Kritias Hermokrates. The discourses of the projected trilogy were never given by these men. But in the fragment, which belongs to the close of Plato's life, he

is narrating in imaginary Socratic form a personal experience, something that affected the Academy, who without explicit details would understand the guise and names chosen by him. In the person of Hermokrates we are to understand Dion who, under this name, declared himself to be the heir to Hermokrates' political theories. Who are referred to under the names Timaios and Kritias, we do not know, but they must have been close friends of Dion. The trilogy was thought of as the manifesto for Dion's insurrection. The three discourses originated from the spirit expressed on the two fateful days in the Academy, preceding Dion's departure. In the exposition of the rational state the Kritias and the Hermokrates were to be opposed to each other as the portrayal of the past to that of the immediate future; the ὁδὸς κατὰ to the world of the present began with the fall of ancient Athens; the ὁδὸς ἀνε to the ideal state by Dion's forcible establishment of the new Syracuse, was to be promised in the Hermokrates. The Timaios was planned as the common foundation for both works.

V, pp. 51-58. K. Preisendanz, Ein neuer Liebeszauber. Reconstruction of the text of a Greek incantation publ. by E. Breccia in Bull. de la Société arch. d'Alexandria IX (1907) n. 5. II 1, p. 95 f. A commentary is supplied below the text.

VI, pp. 59-70. O. Immisch, Zu Callimachus und Accius. Callimachus wrote a poem on grammatical and literary history which he called *γραφεῖον*, meaning apparently "archives", as if his learned studio were the *γραφεῖον* of the Museum and he himself a sort of official "literary notary". Accius' work on poetics should be called "Pragmaticus", not "Pragmatica". It was probably in nine books and treated of poetics under the rubrics, Epos, Drama, Lyric. Accius' Pragmaticus, like Horace's epistle to the Pisos, aims at giving advice to individuals. Both these works are "parangematic"; the Didascalici give the theoretic side. Proclus' *χρηστομάθεια γραμματική* shows a somewhat similar treatment of poetics, beginning with epos and ending with lyric. The title Pragmaticus points to a complete systematic method of presentation, such as could be found only in a grammatical handbook of poetics.

VII, pp. 71-113. F. Klingmüller, Die Idee des Staatseigentums am römischen Provinzialboden. From the very beginning new possessions were not incorporated with the state, but considered as appanages of the ruling power. The principles of ancient common law, such as the right of booty, underlie the whole system. Of the four classes of provincial communities (*civitates foederatae, liberae et immunes, decumanae, censoriae*) the last alone forfeited their land to the state domain. Normally, most of the land in the provinces remained in the 'precarious' possession of the owners, subject to certain contributions. If the Roman state sold land in the provinces to Roman citizens, the

buyers did not hold title *ex iure Quiritium*, but on an officially guaranteed tenure with inheritance and transfer rights, subject to a *vectigal*, a procedure imitated from the practice in certain parts of Italy. For political, not financial, reasons the nobles opposed granting provincial lands with a quiritary title, as appears from the troubles which occurred when C. Gracchus in 122 B. C. sent a colony to Carthage. The idea of state-ownership on provincial soil is seen in its purest form in the administration of those parts of the empire which the state retained as state domain under its own management; cities reduced by arms, and royal estates, which were leased by the censors to private parties. When C. Gracchus gave Asia over to the publicans, it was in order to help to overturn the Roman bureaucracy. Egypt was an exception in the Roman provincial organization. The *status quo* of the subjects as well as the bureaucratic and centralized political machine of the Ptolemies was maintained. The revenues went into the imperial fiscus. Private ownership of land continued as under the Ptolemies as is shown by the papyri. It is an interesting fact that from the very beginning Roman private law relations were influenced by the idea of state ownership on provincial soil.

VIII, pp. 114-125. W. A. Oldfather, Funde aus Lokroi. The discussion by Q. Quagliati (*Ausonia* III, 1909, 136-235) of the objects discovered in 1906 in the region of Lokroi Epizephyrio in Contrada Manella, suggests several additional points bearing upon local and historical matters. The pinakes afford proof of the existence of a Dionysus cult at Lokroi. He appears as chthonic divinity and as *δευθύνης* in conversation with Persephone and Hades. Hermes figures prominently as *Ψυχοπομπός* and as *Κριοφόρος*. Aphrodite appears in a wagon drawn by two winged demons, escorted by Hermes. Demeter, prominent in the mother city, becomes less so in the colony; one fragment shows her as a figure quite subordinate to Persephone. Hades remains completely in the background, for Persephone was the real divinity of death; the connection of the two in myth is an eighth century syncretism. Athene appears once on a decorative relief which had nothing to do with the cultus. The most significant pinakes have to do with the dead and the cult of the gods of the lower world and life in Elysium. The tree of Hades and the cock occur often. The temenos where these objects were found belonged to Persephone. The pinakes came from a chapel on the local acropolis, from which, rebuilt in the fifth century, they were dumped into the valley at the foot of the slope. The pinakes show that the Lokrian society had received strong Ionic influence. Also the religious thoughts of the people show a deep orphic-mystic feeling.

IX, pp. 116-140. A. J. Kronenberg, Ad *Minucium Felicem*. Critical notes.

X, pp. 141-152. A. Abt, Nucularum hexas. I. In Pap. Mimaut (ed. Wessely. Denkschr. Acad. Wien, 1889), v. 1 sqq., read *ἀντιδίκων μον*, as the curse is for the opponents in a law-suit. II. Pap. mag. Lond. 46, v. 109 sqq. W. K. Not only does the λόγος bear traces of Hebrew history, but the πρᾶξις also is made up to resemble the description, in Exodus XXVIII, vs. 36 f., of the clothing of the high priest. III. Annual of the Brit. School of Athens XIII, 1906-7, p. 100 f. The ivory carving of the eighth century B. C. shows a corpse on a bier; near this bier hovers the soul in a form conjectured to be that of a butterfly, though for such a representation of the soul an earlier date than the fifth century has not heretofore been noted. IV. Berlin pap. P. 9566, verso. A hitherto unedited magic papyrus much resembling pap. Lugdunensis V and W. V. "Praecepta luctandi" in Oxyr. pap. VI, p. 201 (No. 887 saec. III, p. Chr. n.) is really a magic papyrus enumerating from top to toe the parts of the puppet used in the incantation. VI. Some additional readings in Berl. pap. 7504 (a headache charm) by the help of Amherst pap., vol. II, pap. 2, page 11.

Miscellen.

1, pp. 153-155. M. Schneider [Theokrit], Id. XXVII 50. S. conjectures δικάξω (Doric for δικάσω) for the corrupt διδάξω, in place of which a dozen substitutes had been suggested.

2, pp. 155-157. K. Lincke, Zu Xen. Mem. I 1, 17-19. The doubt of Gilbert as to the genuineness of this passage seems well founded. The last sentence misrepresents the attitude of Socrates toward divination.

3, pp. 157-159. S. Brandt, Zu Lucians Hahn 24. 12 und Icaromen. 18. In Gall. § 24, B. would bracket ή δοτραπήν. In Gall. § 12, ἔκπλιθεκα, and in Icaromen. § 18, δέκτω are not round numbers, but are to be taken literally.

4, p. 160. O. Crusius, Grillparzer über die antike Bühne. We see from Grillparzer's "Briefe literarischen und artistischen Inhalts" (Werke XIV 141 N.) that he held that the actors and the chorus must have played upon the same level.

XI, pp. 161-177. Fr. Boll, Paralipomena. I. Notes on various authors jotted down while he was working on articles for the Pauly-Wissowa Realencyklopädie.

1. In Horace's Ode I 2, the description of the flood has Archilochos, fr. 74 for its prototype. It is not necessary to assume that Horace used any intermediary source.

2. Mercuriales viri (Od. II 17) is to be taken as an astrological reference—men under the influence of the planet Mercury, Έρυπηκοί. The equation Faunus = Pan is sufficiently attested for Horace and the Augustan poets, "Faunus, Mercurialium custos virorum" is illustrated by the 'Anonymus' (379 A. D.) Catal.

codd. astr. gr. V 1, p. 211, 4: οἱ ἐπὶ τῶν κεράτων τοῦ Αἰγάκερω καὶ οἱ Ἔριφοι καὶ ἡ Αἴξ διὰ Πανὸς ἡ δὲ Ἐρμοῦ τὰς βοηθείας ἡ τὰς ἐπιφανεῖς ποιοῦσιν.

3. Cic. de div. I 121: read *armis* and omit *proelio*. The eclipse took place Feb. 13, 338 B. C., and is inexactly described. In the prophecy 'fighting' but not a single 'battle' would be referred to.

4. Cic. Somn. Scip. § 17: for ex quibus *unum* globum possidet illa (stilla) quam in terris Saturniam nominant, read *summum*. Supported by Firmicus Maternus, Math. I 10, 14, who compiles from Cicero.

5. Firm. Math. I, § 5: read *etiam* de bono ac malo, which gives the necessary sense.

6. Between Achilleus Tatio, p. 42, 12 ff. and Musaios, 'Hero and Leander', v. 90-108, the original must have been Achilleus, although he goes back to Plato's Phaidros.

7. Firm. Matern. Math. II 10: The constellation Aries is described as signum solstitiale regale ignitum *ad laniandum*. In the excerpts of Rethorios from Teukros (Catal. codd. astr. gr. VII 192 ff., Aries is described as a ζέδιον τροπικὸν ἵσημερινὸν . . . βασιλικὸν . . . διάπυρον μελοκοπούμενον. Hence read in Firmicus Vulg. Lat. *adlaniandum*, (used as a pres. pass. ptc.) or the simple *laniandum*, in which case *ad* would be a later insertion.

8. In Aristoph. Frogs 942, *ἐπυλλίοις* = *ἐπωδαῖς*, 'charms'. In v. 905 f. *εἰκόνες* refers, as Tucker has shown, to witty comparisons. Cf. Plato Symp. 215 A and Hug's note.

XII, pp. 178-251. Leo Weber, Apollon Pythoktonos im phrygischen Hierapolis. The original local cult at Hierapolis was that of Kybele, whose shrine was over a cleft in a rock whence issued mephitic vapors. Later a shrine of the Greek Apollo was erected just above it, but it failed to stamp out the Asiatic worship. Instead a syncretism resulted, and the worship of Apollo received symbols and elements from the cult of Kybele, the latter persisting well into the sixth century A. D. This syncretism is proved by passages from Damaskios (ca. 526 A. D.) preserved by Photios, especially, p. 344^b, 35, and by the fact that other Asiatic divinities were identified or associated with Apollo (v. coins and inscriptions). The *Acta Philippi* (*acta apostolorum apocrypha ed. Lipsius et Bonnet*, II 2, p. 41) as interpreted by Weber, shows that the chthonic divinity worshipped at Hierapolis in rock and cave, the ζεχίδην, was Kybele. Hierapolis itself was called 'Οφιπρύμη. Apollo the slayer of Python of Delphi was thought of as battling with the ζεχίδην-Kybele worship of Hierapolis, a conception illustrated on several coins and medallions. Under the empire there was a close relation existing between Asia Minor and Delphi, occasioned by the needs of Hellenism in its decisive struggle for existence in Asia. At the time of the *Acta Philippi* Christianity was aiming its

weapons at the Kybele-worship. Among the ruins of Hierapolis are the ruins of two basilicas, perhaps those of Philip and his daughters (Euseb. H. Eccl. III 31, 4).

XIII, pp. 252-263. S. Haupt, Die zwei Bücher des Aristoteles περὶ ποιητικῆς τέχνης. Summary on p. 256. There were once two books to this treatise cited down to Proklos (410-485 A. D.). The Peripatetics after 530 A. D. allude to only one. The technical terms referred to in our treatise, in some cases are unintelligible without a previous explanation. Furthermore the discussion of harmony, metre, rhythm, lyric (inclusive of the dithyramb), auletic, and citharistic must have preceded the work as we have it. These could not have been handled in the Politics. Finally the theory of catharsis may have been developed in the first book of the Poetics. Therefore our book is the second. The first book was lost through fault of the Peripatetics of the sixth century, who could not fit it into their *organum*.

XIV, pp. 264-291. W. Capelle, Zur Geschichte der griechischen Botanik. Plut. Quaest. Conviv. III 1, 3, uses a lost medico-pharmacological treatise which discussed at length the action of liquor on the brain and the peculiar reactions of certain plant-perfumes. In it was also a study of the etymology of the names of plants as a proof for the physiological effect of the narcotics. This treatise cited Andreas, an Alexandrian physician, probably the one Galen XIX, 105, mentions among the γράψατες τὰς ὄνοματάς τῶν φαρμάκων. The source used by Plut. Quaest. Conv. III 2, p. 648c, on the heat of the ivy-plant, was a botanical treatise which shows acquaintance with Theophrastos. II. The earliest Greek writer on botany was Menestor of Sybaris who may have lived before Empedokles. III. There can be no doubt that Theophrastos' real theory of the causation of evergreenness and deciduousness has been lost.

XV, pp. 292-318. A. Müller, Studentenleben im 4. Jahrhundert n. Chr. (1) The schools of the litterator, grammaticus, and rhetor. (2) The higher branches were often taught privately, but subsidies were often given to philosophers and rhetors by emperors and cities. There was a law school at Rome, Constantinople, Berytos and Alexandria. Medicine and specialties like music and astronomy were studied in the house of the teacher. (3) Students began the higher branches at 16 (Eunapios), 17 (Augustinus), 18 (architects under Constantine). Because of this early age many precautions were taken by parents and preceptors to care for the welfare of the students. Corporal punishment was practised in the fourth century by rhetors and others. Advanced study was costly. Matriculation was easy in the East; at Rome it was more formal. Interpretation of authors, handling of themes, listening to the lectures and the show-pieces of sophists and philosophers, and trials in the

courts constituted much of the curriculum. Lectures were held in private, rented, or public halls. Owing to the vivacity of the southern temperament the deportment of the students left something to be desired (Quint. Inst. or. II 2, 12, Libanios I, p. 63). Lectures were in the forenoon. Vacation began in mid-summer. Student pranks were common.

Miscellen.

5, pp. 318-319. M. Schneider, *Orpheus Argonautica*, v. 1072. Read *ὑγρή* for *ὑλη* of MSS.

6, pp. 319-320. S. Eitrem, *Catulliana*. In Carm. 116, 1 read *versa ante* for *venante*: i. e., *poema quod iamdudum magna diligentia in Latinum sermonem transtuli tibi dedicaturus fui*.

2. Carm. 66, 59, should read: *hic lumen vario ne solum in culmine coeli.*

XVI, pp. 321-326. C. F. H. Bruchmann, *Alte Athenahymnen, Lamprokles oder Phrynichos?* The hymn referred to in Aristophanes' *Clouds* 967, and ascribed by the Scholiasts to Lamprokles, or Phrynicchos, or Stesichorus, is probably older and by some long forgotten poet. By the aid of the scholia and an echo in Kallimachos Hymn. V 43 f., the opening verses are reconstructed:

Παλλάδα περσέπολιν, δεινὰν θεὸν ἐγρεκύδοιμον,
εἰπήληκα ποτικλήζω, πολεμαδόκον, ἀγνάν,
παιδα Διὸς μεγάλον δαμάσιππον, παρθένον αἰεῖ.

XVII, pp. 327-358. J. Kayser, *Theophrast und Eustathius περὶ ὑποκρίσεως*. The text of chapters XII and XVI of Eustathius, *de Simulatione*, is given with commentary and translation. Its similarity to Theophrastus' Characters (which Eustathius mentions in Comment. in *Iliad.*, p. 931, 20) is considered, and the Peripatetic (especially Theophrastian) influence is analyzed. It is concluded that a 'Character', the *ὑποκριτής*, has been lost from Theophrastus, owing to its similarity to the *κόλαξ* (cf. the merging of two Characters in number V). In Byzantine times more were extant. The book *περὶ ὑποκρίσεως* of Theophrastus listed by Diog. Laert. V 48 was probably not a rhetorical work. Its contents were perhaps like his *περὶ κολακείας* (Diog. Laert. V 47); it may have been to a degree historical, and have discussed stage and oratorical delivery.

XVIII, pp. 359-374. Th. Steinwender, *Gefechtstellung und Taktik der Manipulare*. Continuation of the study of the *quincunx* formation of the Roman maniples (Philol., 1909, p. 260 ff.). The front of the line extended as many paces plus the breadth of one man as there were files less one; the depth as many paces plus the thickness of a man as there were ranks less one. In battle the members behind did not march up: but the ranks were distended. The secret of the maniple's superiority rests not in the shock of a phalanx formation, but in stationary fighting

with continual changing of the division units in the line of battle and the files (Treffen u. Glieder).

XIX, pp. 375-410. T. Schermann: *Eὐχαριστία und εὐχαριστεῖν* in ihrem Bedeutungswandel bis 200 n. Chr. The words occur in Hippocrates (c. 430), but are rare before the Hellenistic times. In the three centuries before Christ they are most current in Asia Minor and Egypt, the verb developing such a variety of meanings and constructions that in profane and religious literature there is hardly any new use to be found. The idea of 'being thankful' is generally present; but it also = *εὐχομαι*. In the Judaistic literature, LXX and Philo, they play a peculiar rôle. In LXX *έξομολογεῖσθαι* and *αἰνεῖν* are used for thanks or praise to God. In Philo *εὐχαριστία* is technically used for prayer of thanksgiving at sacrifices; also of a "thankoffering" to God, and again as "goodwill". In NT the verb means, (1) to offer thanks at table, (2) *τωτι*, to be thankful, (3) *τινὶ ἐπὶ τωτι* or *περὶ τίνος* = to thank someone on account of or for someone or something, (4) *τι τωτι, ὅτι . . .* = to thank someone for something because, (5) *ὑπὲρ τίνος . . . ἵνα* = to pray for someone (or for the sake of something) that, (6) *τι ὑπὲρ τίνος* = to obtain something for someone by entreaty. In early Christian literature *εὐχαριστία* is used for "religious meal", "prayer on the occasion of a meal", *σάρξ Χριστοῦ*, and 'the part of the worship concerned with the Lord's supper'. The verb in Ignatius = to thank. In Justin *εὐχαριστία* = *θυσία*, and 'Christian prayer of thanks in the name of the crucified Jesus'. Clemens Alex. and Origen generally use it as 'element of the Lord's supper'. There is a summary of the development of meanings on p. 410.

XX, pp. 411. F. Pfister, Die *στοιχεία τοῦ κόσμου* in den Briefen des Apostels Paulus. The much discussed phrase in Gal. 4, 3 and 8, and Col. 2, 8 and 20 is interpreted as referring to the demonology of the Greek world, the terminology of which was influenced by the Platonic philosophy. The proof is based on the phraseology of certain passages in the Alexander romance, the magic papyri, and the late demonology of the Byzantine Michael Psellos. The latter, after declaring the whole cosmos to be full of demons, classifies them as (1) *τὸ διάτυπον* (2) *δέρποι δάιμονες* (3) *τὸ χθόνιον* (4) *τὸ ὑδραῖον καὶ ἐνάλιον* (5) *τὸ ὑποχθόνιον* (6) *τὸ μυστοφαῖς καὶ δυσαίσθητον*. This corresponds to the *κοσμικὰ στοιχεῖα* of the papyri, the Platonic divisions in Timaios XII, p. 39 E, those of the author of the Epinomis, and the *λόγος διδασκαλικὸς τῶν Πλάτωνος δογμάτων* of Albinos. Thus St. Paul's reference to *φιλοσοφίᾳ* and *ἀπάτῃ* is explained.

XXI, pp. 428-439. W. Schonack, Coniectanea in nonnulla scripta Hippocratea. I. De prisca medicina. II. De fractis. III. De praenotionibus.

Miscellen.

7, pp. 440-442. W. Schmid, Nachtrag zu den Fragmenta

Stoicorum veterum. The two definitions of grammar ascribed to Ariston in the introductory chapter of Marius Victorinus (Keil G. L. VI) are taken to be authentic, and so Ariston, a hundred years earlier than Diogenes of Seleukeia, must be accepted as the founder of Stoic grammar.

8, pp. 443-446. W. Süss, Kleinigkeiten. (1) Interpretation of a latrina inscription. (2) Aristoph. Plutus 267 is emended χωλός for ψωλός on the basis of Lucian's excursus on the lame Plutus in his Timon. (3) Priapea c. LXXXV B: the reading of the MSS is kept. In Priap. c. LXXX B, vs. 4 is to be read as a question. In c. XVIII B, extis aptius should be extricatus = expeditius. c. LII B is interpreted.

9, pp. 446-447. H. Uhle, Zu Soph. Antig. 710. οὗτοι διαπτυχθέντες ὄφθησαν κενοί is explained by reference to Plato Symp. 215 B, σειληνοί . . . οἱ διχάδε διοιχθέντες φαίνονται ἐνδοθεν ἀγάλματα ἔχοντες θεῶν, i. e. the figures opened like our mechanical toys. Haimon then says that when certain people are opened and examined there is nothing to be found inside.

10, pp. 447-448. P. Maas, ὑμηρυμέναια. This is the MS tradition in Nonnos 16, 290; 24, 271. So also Dioskurides AP. VII 407, 5 and Oppianos Kyneg. 1, 341. For the ending, cf. αἴλια, which Nonnos (after Kallim. Hymn. Ap. 20) often uses substantively.

11, p. 448. A. Abt, Nachtrag zu S. 141 ff. Several corrections.

XXII, pp. 449-465. Fr. Zucker, Zu den Klagschriften mit Schlussbitte um Registrierung. Some modifications of L. Mitteis' conclusions, "Zur Lehre von den Libellen und der Prozesseinleitung nach den Papyri der früheren Kaiserzeit" (Bericht. der Sächs. Gesellsch. d. Wiss. Bd. 62, p. 61 ff.). The closing petition addressed to the strategos (or sometimes to the centurio) generally read: ἀξιώ ἐν καταχωρισμῷ γενέσθαι τοῦτο τὸ βιβλίδιον πρὸς τὸ φανέντος τοῦ δεῖνος μένεν μοι τὸν λόγον. καταχωρισμός is the official's book of entry, registry in which is asked for, if preliminary procedure cannot be instituted against the accused. Mitteis held that a case was thus brought to the cognizance of the authorities, but the time for bringing accusation was held open. Sometimes twofold memorials are presented. In the prosecution of offences of minor importance official action as well as officially authorized private action can be instituted.

XXIII, pp. 466-478. J. Baunack, Die Abkürzung γαε in argivischen Inschriften. γαε apparently stood for γενόμενος ἀπελεύθερος.

XXIV, pp. 479-488. E. Kalinka, Zu Caesars Schriften. I. The Anticatones. Of the two known to antiquity, the later was Caesar's, the first was by Hirtius. II. The dedicatory letter to

the eighth commentary *de bello Gallico*. The allusion to an *imperfectus commentarius* is to an *incohatus de bello Alexandrino*. III. The title to the commentary on the war in the province of Africa was probably "de bello *Africæ*" and neither *Africo* nor *Africano*.

XXV, pp. 489-550. Th. Stangl, Asconiana. Sprachliche und textkritische Untersuchungen.

XXVI, pp. 557-565. W. Soltau, Die Diktatorenjahre. The four years "sine consulibus" which in the Fasti now pass as years of dictators, always stood as years in the consular lists, and their existence can even yet be traced in the annalistic narrative, which included the events in them with another year. For the sake of chronological adjustment they were passed over in the *annales maximi*, whereas a year was each time noted in the *fasti*. The years were officially regarded as annexes to the adjacent consulate, and were reckoned in only in the summing up of the years of office, though omitted in a natural count according to calendar years.

Miscellen.

12, pp. 566-567. H. Uhle, Zu Odyssee μ 101 f. ἀλλήλων = τοῦ ἑτέρου.

13, pp. 567-569. H. Kling, Hilarius von Poitiers und Sallust. The influence is seen not in the affectation of Hilary's introductions as some have thought, but in certain phrases and turns of expression found in the introduction of his chief work, *de trinitate*.

14, pp. 569-570. G. Helmreich, Gaius-Taravos. (Zu Marcellus Empiricus.) The word (in 8, 27) as is clearly shown from Galen method. med. XIV 22 (= Vol. X 942 K) is a Celtic loan-word, and whether adjective or substantive refers to a kind of cord recommended for its aseptic quality.

15, pp. 570-571. O. Crusius, Der gepeitschte Dämon. Echo of a scene from an ancient mime in Fr. Hebbel, Genoveva, Act IV Sc. VI. H.'s verse: "Ich thu' mir weh, damit du's fühlst und weichst", though it is not likely that the author knew the ancient source, sounds like a paraphrase of ἐμάστιξεν ἔαυτην, ὡς δῆθεν τὴν Ἐκάτην ἐκ τούτου λυποῦσα. ('Paroemiographica' by O. Cr. in Sitzungsber. d. bayr. Akademie, 1910, IV, S. 54 f.)

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BRIEF MENTION.

If philology in its fine antique sense did not embrace the whole of life, I should say that not a few unphilological books find their way to the Editor's table, and no matter how often said Editor repeats to himself the ancient saying 'Non omnis aetas, Lyde, ludo convenit', these are not the least tempting of the long array of Books Received. But the book I am about to mention falls well within the philological range. If, as Calderon has it, 'Life is a Dream', why is not the life of language a dream also? 'Literature is a living psychology', says Taine, which according to Bourget, who deals in psychology, is a profound definition. If so, syntax is an organon of psychology; and what enters more truly into psychological study than the phenomena of dreams? Quite apart then from the fascination of its style, HAVELOCK ELLIS's *World of Dreams* (Houghton Mifflin Co.) might well attract the attention of the syntactician. The discourse on levitation has interested me particularly for the personal reason that it recalls my studies in Philostratus' Life of Apollonius with the instance, not mentioned by ELLIS, of 'Brahminical gentlemen dancing on nothing two cubits from the ground' (*Essays and Studies*, p. 266). But there is no example of levitation on record that has given more trouble to the Brahmins of Syntax than the flight from optative to potential in the Syntax of the Moods. To those matter of fact souls who keep their feet on the ground the passage is impossible. Nearly sixty years ago the cry was raised 'Have we a Bourbon among us?' It has been succeeded of late years by a more frantic cry 'Have we a Potential among us?' There are those who maintain that the wish is a potential with its bottom knocked out. There are those who maintain that the wish is father to the thought, and that the will is a reinforced wish. Imperative, imperative subjunctive, modal future, optative and optative with *av* pass into one another like the tinted clouds of sunset. Now the world of dreams, it appears, is a primal world, and in our dreams we go back to the early life of the race and to the early life of language. In sleep we assume the attitude of the embryo, and in dreams the dog and his master are two of a kind. The murders we commit in our sleep are the genial murders of long ago, and like Walt Whitman's animals we are not troubled about our sins. If we feel remorse, we are on the edge of waking up, we are in a 'hypnagogic' state. It would be interesting to know whether a dreaming grammarian would have any scruples about breaking Priscian's head or murdering the King's English.

But that is a minor matter in comparison with the beautiful simplification of the theory of the optative. Behind the symbolism of dreams, says Freud, 'that most daring and original psychologist', as Mr. ELLIS calls him, there lies ultimately a wish. 'The mechanism of dreams is far from exhibiting mere disordered mental activity; it is the outcome of a desire which is driven back by a kind of inhibition or censure' (p. 165). There could be no better description of the potential optative. Doubtless in the early stages of Greek the historical endings of the optative served as a manner of inhibition or censure, but as time went on the Greek, with its admirable sense of moderation, clapped the inhibition of an *αν-*, the censure of a *κεν-*, on its optative, and made it walk sedately between the indicative and the imperative, or, to recur to the old figure, if the wish is father to the thought, the Greek father provides a *παιδαγωγός* for his offspring to guard him against the seductions of *Ιμερος* and *Πόθος*. To be sure, Mr. ELLIS is not quite in accord with Freud. But that is a mere detail, and I will not allow my illustration to be spoiled by any 'hypnopompic' process.

This dream-theory assuredly satisfies after a fashion the conditions of the optative and may be welcome to those who are weary of the *distinguo's* of recent grammarians, to those who say, as I have said, that the men who used Latin and Greek as native tongues were not guilty of all these subtleties to themselves. Why, for that matter, what Frenchman dissects his 'j'irai' into 'shall' and 'will' (A. J. P. XXIII 246)? Of course, this impatience of analysis may be set down to the feebleness of age. For, as we get old, Thomas a Kempis becomes dearer to us, and we say with him: 'Quanto aliquis magis sibi unitus et simplificatus fuerit, tanto plura et altiora sine labore intelligit, quia desuper lumen intelligentiae accipit' (I, 3): and nothing has touched me more of late years than to find that Professor SONNENSCHEIN, though twenty years my junior, begins to feel as I do, the inevitable attraction of the simple life in grammar, as elsewhere. Here is the man who divides the crown of the Prospective Subjunctive with Professor Hale, that Prospective Subjunctive which has been accepted as a finality by eminent students of comparative grammar; and yet in his *Unity of the Latin Subjunctive* (London, John Murray) enters a plea for the subjunctive one and indivisible, and finds in the 'shall' and 'should' subjunctive the solution of all our troubles with the mixed mood. Up to this time, advanced thinkers have gained great renown by dividing and subdividing the Latin subjunctive, by erecting into psychological categories all the possible translations of the subjunctive, such as flourished in the old-fashioned Latin grammars—renderings such as 'may, can, might, would, could

or should' (A. J. P. XIX 231). And now comes Professor SONNENSCHEIN and settles down on the 'shall' subjunctive as the bower anchor of our *navis grammaticorum*. Take all the uses of 'shall' through all the centuries of English (A. J. P. XXX 7) and reinforce the weak places by the German 'sollen', and the result is a fair show of unity; but the diversity of this unity is as great as the diversity of the old diversity. 'Shall' is the other side of 'will', and the spectre of the will comes back, the 'will' that makes the 'shall' (A. J. P. XXXI 79).

When, more than a generation ago, I was about to dismiss my first class in Pindar, I ran through the odes with my men, and pointed out all the famous quotations. There were not many of them, hardly a double handful, to measure that ambrosial food as we used to measure corn to our horses during the Civil War. 'That', I said, 'is all that "elegant scholarship" will require you to know of Pindar, that and Horace's "Pindarum quisquis studet aemulari". Pindar was not popular then, nor would my ironical valedictory have been untimely years and years afterwards, when I read in an English journal the confession of some one who had achieved First Honours in Classics and whose knowledge of Pindar was limited to the First Olympian and Jebb's Pindaric translation of Browning's Abt Vogler. But England would not be England, if it did not harbor eccentricities, and in 1880 I made the acquaintance of one admirable Pindaric scholar who had kept his knowledge to himself instead of parading it, as is the manner of most of us; and I thought of him the other day when my eye lighted on the following paragraph in the Dial:

James Payne, the novelist, told the story of an old English scholar who insisted that all modern literature was contained in Pindar. 'What!' asked Mr. Payne, 'You don't mean to say that Browning's Ring and the Book is in Pindar?' 'Yes', said the scholar, 'in the highest and truest sense, the Ring and the Book is contained in Pindar.'

It is true that for the last two decades and more Pindar has not been so much neglected in England, but with the increase of knowledge reaction has set in, and if those who know Pindar continue to harp upon his poverty of thought and crudeness of metaphor (A. J. P. XXVI 360; XXVII 483), the next generation will hardly be more familiar with the poet than was the last. Quoting Latin is out of fashion, quoting Greek quite obsolete, or it might be maintained that no Greek poet of the same bulk of authorship lends himself so readily to quotation as Pindar; and last summer, being off on a holiday and separated from all Greek books except a text of Pindar, I amused myself with constructing a Pindaric Calendar after the fashion of the familiar Shakespeare Calendar, and had no difficulty in finding three

hundred and sixty-five quotations—one for each day of the year. To be sure, there are recurrences of thought. There are gods enough for Sundays and Natures enough for week ends, for Phya looms in Pindar as Phye did in the procession of Peisistratos; but for all that there are pat mottoes for every phase of modern life and for all the emergencies of modern politics. Commonplaces? Yes, there are commonplaces, but do we not all live by commonplaces? What gave 'good old Mantuan' his vogue for two centuries except his copy-book sentences? 'Semel insanivimus omnes' has become as familiar a quotation as any in the whole list of household words, though few of us stop at 'semel'. But the famous 'Carmelite', whom Professor MUSTARD has brought back to life for most of us, is as hopelessly 'homely' as Pindar is hopelessly unapproachable in his distinction. What if Pindar does repeat himself in thought? There is wonderful variety in the phrasing, for he is as proud of his *ποικιλία* as Plato was of his. However, that is an old story, broidered by all the commentators on Pindar. But the other point, the aptness of Pindar's verses as electric signs for our times, might bear one or two illustrations. 'Hands across the sea' is tersely Anglo-Saxon, but *ἄλκοθεν οἰκαδε* is as tersely Greek, and means more for an Anglo-American alliance; and the cry that is ringing in our ears 'See America first' is an echo of *οἴκοθεν μάτευε*. 'Dollar diplomacy' is one manifestation of *ὁ πλούτος εὐρυσθενής* and *τὰς ἐμπρακτὸν ἀντλεῖ μαχαίνω* might answer for a treatise on Pragmatism.

I did not go so far as to distribute these three hundred and sixty-five quotations among the days of the year, but when a friend, who evidently thought I might have been better employed, asked me what I was going to do with the very first and most famous of all Pindaric sayings, *ἄριστον μὲν ὑδωρ*, the answer was obvious. 'It goes under Aquarius'. Under Virgo we should have Kyrene. Under Gemini the stately Third Olympian and the lovely Tenth Nemean. Crabbed verses there are enough for Cancer, stinging verses there are enough for Scorpio. There is hardly room in Sagittarius for all Pindar's arrows, and Herakles as a sun-god ramps through all the signs of the Zodiac. The compactness of Pindar, to which I have just referred, constitutes one of his great charms for minds of a certain order; and the same thing may be said of Greek and Latin generally. The most read book to-day in Continental Europe, according to Marcel Prévost, is the Danish novel he has translated at second hand, 'L'Âge Dangereux'. Now I try to keep up with all ages, and so I have read the book, in a very different frame of mind from that in which Dionysos read the Andromeda, and as I threw it aside never to be touched again, I said to myself: What is there in the whole thing that is not substantially

contained in Master Ovid's 'Quae venit exacto tempore peius amat', a verse that I have been applying these sixty years? Last summer the chief of my diet was Mr. Grundy's Thucydides and the History of his Age, which interested me so much that I made an abstract of it, as I am apt to do in like case (A. J. P. XXIII 446). But as I closed the volume, which was for me an instructive, indeed, an illuminating book, the chief impress left on my mental retina might have been summed up in a slightly altered verse of my detested Persius, 'Magister artis *impereique* largitor Venter'. But, after all, we have good authority for saying that life is not made up of foodstuffs and channels of trade, as I have had occasion to say before in the case of Mr. Cornford (A. J. P. XXVIII 356). πολλῆς εὐηθείας, says Diodotus (Th. 3, 45, 7), δότις οἰεται τῆς ἀνθρωπείας φύσεως ὄρμωμένης προθύμως τι πρᾶξαι ἀποτροπήν τινα ἔχειν ή νόμων ισχύν ή ἀλλω τῷ δεινῷ, such as the loss of business. A recent writer characterizes the whole theory as 'the puerile inversion which makes of history an economic phenomenon'; and the state of affairs in Tripoli to-day may serve to furnish forth a practical commentary on the same.

The random remark of the fantastic Pindarist, which I have quoted above, set me to reading—or rather rereading after many years—*The Ring and the Book*, moved further thereto by a recent perusal of the Old Yellow Book, which, to be frank, has for anyone familiar with handling original documents more real life in it than all the figures and fancies and philosophies that the genius of Browning has conjured out of it. Of course, as a grammarian of the narrow sort, I have little patience with Browning; and I am tempted to carry out the suggestion of an eminent scholar, once a thrall of Browning, who wrote to me some months ago, à propos of A. J. P. XXXII 241: 'You might have something stringent to say about his abuses of English syntax'. To me the English language, which I worship, however ignorantly, is a sacred thing; and he who does despite to the body of it, who deliberately twists its sinews and dislocates its joints is a cruel monster, no matter what his genius; and such a monster of genius is Browning. I am not discussing his style, his inversions, his tiresome alliterations, his parentheses or what the Chicago ladies call in baseball parlance his curves. Nor do I find fault with the suppression of the relative. That is a return to the glorious liberty of the sons of the days of Elizabeth. But Browning's infinitives are to the grammatical soul so many mopping and mowing fiends; and it is this antigrammatical perverseness that makes it hard for me to follow up his other perversenesses. There are hard writers, there are obscure writers. Some of the greatest writers are hard writers, and we must submit to their conditions. But obscure writers deserve the

blackness of darkness of the bottomless pit. The perverse writer spits in your face, and such an one is Browning.

Now, the trouble is that what is perverse to one is not perverse to another. And with the decline of reading, the allusive style is especially taboo. If the surface meaning is perfectly plain, the cryptic meaning adds for the initiated a peculiar charm, not a vulgar wink, but a half-smile, a narrowing of the eyelids—a favorite contention of mine (A. J. P. XXXI 487; XXXII 113). But the circle of the initiated is getting smaller, and readers are becoming more and more suspicious and irritable. This is notoriously the case with the use of Scriptural language, which a recent critic of Matthew Arnold (A. J. P. XXXII 113) says it is good form to 'eschew', as if the survival of 'eschew' itself were not due to the Authorized Version. The use of Scriptural phraseology was—in some cases is still—a matter of environment. But the environment is rapidly falling away, and we old-fashioned men say 'more's the pity'. That high language belongs to the high sphere, just as Thukydides' tragic language suits the tragic crisis of the Peloponnesian war. The inevitable loss of Biblical phraseology will be a loss to the language, and I am always comforted when I see indications that the Authorized Version will last my time. So the other day I found that Professor Royce, a young man as I count youth, in his recent discourse of William James abounds in language which in a later generation will be set down as perverse allusion.

Of course, Browning is full of Scriptural allusions, and one of his worshippers has gathered them up in a book. That feature of style is of his time, as it is of mine, and I forgive the occasional lapses in accuracy, some of which have been pointed out in Mrs. Machen's book, and some, though corrected in later editions, have been retained in the popular reprint of Everyman's Library. One of his characters—a monk of all men—is made to ask, 'Who was it dared lay hands upon the ark?' (Pope 1482). Of course, the answer is 'Uzzah', a bit of Sunday School lore which ought not to have been above the level of the most ignorant friar. But in *Tertium Quid* (833) the original reading was 'So a fool once touched the ark—poor Hophni I'—awkwardly corrected afterwards into 'poor Uzzah that I am'. The vulgar error that makes Simeon's sign, Simeon's prayer, occurs over and over again, though the 'Nunc dimittas' of Everyman's Library (T. Q. 338) does not appear in the standard editions. But all Browning's errors are to be set down either to his dramatic genius or to poetic whimsicality; and it is not worth while to

pursue the subject. His classical allusions are not recondite, and his reference to Pindar's Seventh Olympian, 'Richer than the gold shower Jove rained on Rhodes', is rather trivial. But with one Greek poet Browning has made himself familiar, and his Aristophanic studies have borne fruit. And such fruit, fruit that reminds me of the balsam-apple, much affected in the gardens of the South when I was a boy. To my eyes it is one of the most shameless of the vegetable kingdom, a shameless kingdom at any rate, as Jean Paul remarks of the chaste lily. I do not care to go into particulars, but one specimen I will not suppress. *ἀντὶ γάρ ἐσμεν . . . νῦν γε πειρεπτομένοι*. I am writing for Grecians. Greek does not blush, and when that spoiled darling of the Muses, Aristophanes, sings: *τοῦ μὲν μέγα καὶ παχύ, τῆς δ' ἡδὺ τὸ σῦκον* we remember the licence of hymeneal songs, ancient and modern, and forgive him. But Browning I cannot forgive for putting in the mouth of his heroine (*Pompilia*, v. 873) the indecent parable of Canon Girolamo, in which the figure of the fig is elaborated. But in spite of Pliny's express recommendation of a fig diet for old men, *me pascunt olivae | me cichorea levesque malvae*, and I leave the theme of the influence of Aristophanes upon Browning outside the *Apology* to the diligent scholar who started the discussion (A. J. P. XXXI 487). Erotic parables and *doubles ententes* are really more indecent than the crudest naturalism, but harmless parallels may be had for the seeking, and I dismiss the subject with a marginal note on Av. 1248, which I jotted down some years ago while reading the late Mr. Lummis's *Land of Poco Tiempo* (p. 231).

Todos dicen que soy un viejo—
 Yo no sé en que se pueden fundar
 Yo me encuentro tan gordo y robusto
 Que tres veces me puedo casar.

A pedant is an unlovely object. Imagine the fastidious gentleman of whom we are told by Mr. Conybeare (A. J. P. XXVII 105) coming to that verse on which, according to St. Paul, all the faith of a Christian pivots, *οὐκ ἔστιν ὁδός, ἡγέρθη*, and laying down the book with some such comment as this:

ὁδός should be ἐνθάδε. According to the express statement of ancient critics ὁδός is not used locally in Homer. There is scant warrant for it in classic Greek prose, and in point of fact it is characteristically Hellenistic. So the phrase ὁδός κάκεισε, which one finds in Lucian's *Hermotimus* c. 1, and in A. P. XI 162 κάκεισε καὶ ὁδός. Compare the provincial 'hither and yon' and 'back and forth'.

There is a good deal of this cheap learning in Browning, and the excuse of dramatic propriety will not serve to excuse would-be erudite references to Catullus' 'chasm' in the pentameter and to

the false iambus in the sixth foot of the scazon. And when this cheap learning is inaccurate to boot, one is provoked to comment, and I may have seemed to emphasize unduly the weakness of a great poet and great thinker, whom I admire in my way. But before dismissing Browning from the confines of *Brief Mention* I cannot withhold a note which these strictures of mine have elicited from a valued correspondent, W. H. B., a note worth more in my eyes than many *Brief Mentions*.

W. H. B.:

Observe a pompion-twine afloat:
Pluck me one cup from off the Castle-moat—
Along with cup you raise leaf, stalk and root,
The entire surface of the pool to boot.
(Sordello, p. 76: Moxon's ed. 1840.)

'Pompion', I suppose, is Browningese for some kind of water-lily; as no pumpkin ever grew, or could grow, in the water. In another place he has

Gourds fried in great purple slices.
(The Englishman in Italy.)

Now whether anybody ever fried and ate gourds, I will not take upon me to say; but I know that while there are green, white, yellow, and orange gourds, there never was a purple gourd in *rerum natura*. He meant egg-plants. Browning, it is pretty clear, did not know much about vegetables. I have always suspected that this poet, who had so wonderful a perception of the workings of the human heart, was not vividly impressed by ordinary phenomena of external nature. *Extraordinary* phenomena which he *imagined*, are vivid enough; e.g., the strange and ghastly scenery in "Childe Roland". Yet here he is absurdly false to nature and the law of gravitation. The scene is a vast plain:

gray plain all round:
Nothing but plain to the horizon's bound.

Yet in the midst of this plain Roland comes upon a swift torrent—

A sudden little river crossed my path

.....
No sluggish tide congenial to the glooms;
This, as it frothed by, might have been a bath
For the fiend's glowing hoof—to see the wrath
Of its black eddy bespate with flakes and spumes.

Now this is a mountain torrent, impossible and inconceivable in the midst of a vast level plain; and the reader cannot possibly visualize the scene. Tennyson would never have written that. I believe he never makes a slip, and his memory was like a photograph. I once thought he slipped when he wrote

opening chestnut-buds began
To spread into the perfect fan—

for the chestnut has no conspicuous bud, and the leaf is not at all fan-like. But I learned that what they call "chestnut" in England, is our horse-chestnut, which has a large and very conspicuous leaf-bud, and this, opening, discloses a palmate leaf of five or seven leaflets.

Tennyson caught and remembered little phenomena that others overlooked. A lovely example occurs in 'The Brook':

I make the *netted* sunbeam dance
Against my sandy shallows.

Now a swift-moving stream has a double system of ripples or wavelets reflected from the two banks, and the decussation where they meet and cross refracts the sunlight into an exquisite dancing net on a shallow sandy bottom. Everybody has seen this; but it was left for Tennyson to put it into verse.

'My old Condillac', says Anatole France, 'asserts that the most intelligent beings are those that are most capable of making mistakes'. I haven't opened Condillac since I read him in order to thicken the very thin gruel that passed for Mental Philosophy in my college days, sixty odd years ago, and I am not going to verify the quotation. The aphorism is almost a truism to one who has had much experience in philological matters. Flaws in Classical Research are apt to gape wide for the very men that seek for them in others. The very qualities that enable a man to generalize tempt him to a leap that lands him in a crevasse. 'Seest thou a man diligent in his business?' One expects the next clause of the verse 'He shall stand before kings'. But Fate skips a few verses and declares 'There is more hope of a fool than of him'. Seest thou a man meticulous in the matter of proof-reading, a man who avoids more cautiously than viper's blood the grease spot of a typographical blunder, a man who calls to his help a like spirit blest with keener eyes and the 'suspicious mind' that Bentley demands of the scholar? And yet when that man surveys the back numbers of the Journal he is plunged in despair by the sudden revelation of some astonishing oversight. So in my article on the Seventh Nemean I find that in two places *Hora*, well named in this case *ἡ ἐπειγομένη*, has taken the place of Hera (A. J. P. XXXI 143, l. 23; 145, l. 2), and in another passage the same malapert *Ωρα* has rushed in where *Karpó* (l. c. 132, l. 19) was intended to tread; any interest I may have felt in the work of my hands is utterly effaced. Of course, such sad experiences as these breed a certain amount of charity towards others, and the other day I encountered a severe criticism of a valued contributor to the Journal, based on nothing more than a manifest typographical error. In an article on Naevius by Professor MARX (*Verhandlungen der*

Königl. Sächsischen Gesellschaft d. Wissenschaften, Phil. hist. Klasse 63. 1911. 3. Heft. S. 70) the author, not inclined to mercy by Professor KNAPP's strictures on his Lucilius, says: In einer Abhandlung der A. J. P. XXIX 1908 erweist CH. KNAPP seine Befähigung in diesen Sachen mitzusprechen dadurch dass er die cohors praetoria, die Appian mit φίλων ὅλη bezeichnet S. 473 mit ὅλη φίλων wiedergiebt. Now everyone knows that there are no more common slips of the type than an exchange of breathings, an exchange of *i* and *u*, and as ὅλη φίλων makes no sense whatever, the proof-reader though overtaken in a fault is not in the same condemnation as those who allowed *porci Penelopes* to pass for *procī Penelopes* (A. J. P. I 515). A most unfortunate oversight, I grant. Still, in view of the ado that has been made about it, I am tempted to reverse the order of St. James 3, 5 and say, ήλίκον πῦρ ήλίκην ὅλη ἀνάπτει.

D. M. R.: All classical teachers should be interested in the colored lithograph of Priene, about three feet by three feet and three inches, which has recently been issued (*Priene, Nach den Ergebnissen der Ausgrabungen der Kgl. Preuss. Museen 1895–1898 rekonstruiert von A. Zippelius. Aquarelliert von E. Wolfsfeld, Teubner 1910, 7 M.*). Priene was an Ionic city built in the time of Alexander, who dedicated its temple to Athena. There was an earlier Priene, but no trace of it remains. The Alexandrian Priene had an admirable situation, high above the valley of the Maeander, on a bold and precipitous rock. It was completely excavated in 1895–8 by the Germans, and is the best extant example of a fortified Hellenistic city. It may be called the Greek Pompeii because all the parts of a Greek city from the temple to the private house have been found here. In this lithograph you see the Acropolis, the walls, and the market-place surrounded by colonnades with a temple of Asclepius nearby. Behind is the senate house or Ecclesiasterion, and still higher up is the theatre with its well-preserved proscenium, and to the left the temple of Athena. Below is the stadium and the gymnasium where one can still read the names of the gymnasts who had the jack-knife habit twenty-one hundred years or more ago. The chief interest perhaps is in the many private houses, dating from the fourth, third, and second centuries B. C. They all have about the same plan. There is a single open court round which the rooms are grouped. The main room has a portico or *prostas*. The plan is substantially that of the Mycenaean palace. In the second century B. C., however, comes in the peristyle, which did not exist in the Greek house of the Classical Age, and which first occurs in houses excavated on the island of Delos. The streets run at right angles to one another in the Hippodamean manner, contrasting with the older system of

crooked streets, which still exists in many oriental towns. All these and other features are clearly reproduced in this reconstruction, which has been colored to correspond to the modern landscape. It gives a bird's-eye view of Priene as it looked in the second century B. C., and is the first accurate picture of an ancient Greek city. One is struck by the few windows the houses have. The Greek houses, like Renaissance palaces, had practically no windows. Their home life centred not on the street but on the court, which was also the source of light. To the ancient citizen the view which our windows give to the public would have been as objectionable as to the modern oriental, and in many ways this instructive reconstruction resembles such modern Greek towns as Lindos on Rhodes. The colors, perhaps, are not perfect and a little blurred, but on the whole the lithograph is a valuable piece of work and is to be recommended to all classical schools and colleges and to those interested in city-planning. The text accompanying the plate is reprinted from the *Neue Jahrbücher XXV*, and is a very convenient summary of the larger and more detailed book on Priene by Wiegand and Schrader. There are eighteen good illustrations and three plates, slides of which may be procured from Dr. Stödtner in Berlin. This essay is in Director Wiegand's own clear and attractive style, but should be made accessible in an English translation. The important excavations at Priene, Miletus, and Didyma have made Director Wiegand one of the world's foremost archaeologists, and we wish him all success in his digging on Samos, for which he has received a ten years' firman and about which we already have the first report with a new and unique plan of the Heraeum (*Erster vorläufiger Bericht über die von den königlichen Museen unternommenen Ausgrabungen in Samos, Berlin, Reimer, 1911*).

C. W. P.: The meaning of adjectives in *-ικός* and their synonyms and antonyms are the chief topics discussed by Professor G. K. Gardikas of the University of Athens in his *Πραγματεία περὶ τῶν εἰς -ικός ληγόντων ἐπιθέτων* (Athens, 1910), reprinted from *'Αθηνᾶ XXII* 426-471. Particularly interesting are the passages cited from classical authors, chiefly Aristotle, in order to give the ancients' interpretation of words ending in the suffix, e. g. *ἀκολουθητικοί* = *οἱοι ἀκολουθεῖν*. Much space is given to synonymous words derived from the same stem as the adjj. in *-ικός* but with different suffixes (*-ιος*, *-ιμος*, *-εις*, *-ωδης*, *-ηλος*, *-ηρος*), or with a prefix (*ἐν-*, *ἐπ-*, *προ-*, *εὐ-*, *φίλο-*, *δξυ-*). Between all so-called synonyms there are differences of meaning, greater or less, and this fact makes criticism difficult; but when in the same paragraph G. maintains that *ξενιος* and *ξενικός* are synonyms, and that *πάτριος* and *πατρικός* differ *πάτητον* from each other, one is bound to

note that, since *πάτριος* and *πατρικός* interchange meanings more frequently than the other pair, this is fair evidence that they are nearer to each other in meaning than *ξένιος* and *ξενικός* are. Furthermore, *κτηματικός* = *φιλοκτήμων* and *ἀρχικός* = *φιλαρχος* show the wide divergence of meaning in some of G.'s synonyms. Clearchus was *ἀρχικός*, Menon *φιλαρχος*.

G. is in all probability wrong in treating *-ικός* as a primary suffix; his examples *γραφικός*, *βαφικός*, and *ἀρχικός* may as well come from *γραφή*, *βαφή*, and *ἀρχή*, and *πειθαρχικός* is not from *πειθαρχώ* at all, but from *πειθαρχος*. He rightly attacks Budenz's view that adjj. in *-ικός* are derived from verbal nouns in *-σις* (= *-τις*), but he fails to notice that back of the nomina agentis in *-της* from which he himself derives them stand the verbal adjectives in *-τος*, *-της* and *-τος* being two forms of the same suffix (Brugmann). It is more common to say that forms in *-ικός* come from the verbal adjective. One may note also that the origin of the suffix *-ιακός* about which he speaks with confidence is still an unsettled problem among scholars.

In the course of his article G. forms by analogy about 100 new adjj. in *-ικός*. *δοξολογικός* and *δπλομαχικός* whose existence he denies seem to be fairly well attested in the literature; cf. *ναυμαχικός* and his own creations in *-λογικός* on p. 24. He speaks of an adj. suffix *-τήριος*, and expresses surprise that there is "no mention of this suffix in Kühner-Blass". Cf. K.-B. II, p. 292. Typographical errors abound, and there are several repetitions and misplaced footnotes.

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INDEX TO VOL. XXXII.

- | | | |
|------------------------------------|-----------------|---|
| Accius, Callimachus and, | 469 | Bender, Harold H. Suffixes |
| Achilles Tatius and Musaeus, | 472 | <i>-mant</i> and <i>-vant</i> in Sanskrit |
| Acta imperatorum Romanorum, | 106 | and Avestan (rev.), |
| Agrippa's Map of the World, | 106 | 91-98 |
| Alexandria, Tribes in, | 350 | Bennett's Syntax of Early Latin |
| Ammianus, Clark's (rev.), | 344-347 | (rev.), |
| Anacreon, 90 B, | 351 | 333-343 |
| Anonymous Argentinensis, | 465 | BLAKE, FRANK B. Tagalog |
| Antigone of Sophocles, Compo- | | Verbs derived from other |
| sition of, | 467 | parts of Speech, |
| Antiochus, Hannibal and, | 467 | 436-440 |
| Apollo Pythoktonos, | 472 | BLOOMFIELD, LEONARD. Indo- |
| Arcadian συνοικία-treaty, | 340 | European Palatals in San- |
| Archiv für lateinische Lexiko- | | skrit, |
| graphie u. Grammatik, Re- | | 36-50 |
| port of, | 98-103; 221-227 | Boat Song, Oxyrhynchus, |
| Ariston, Founder of Stoic | | 108 |
| Grammar, | 476 | Bobiensia, |
| Aristophanes, Acharnians | 490- | 104, 348, 349, 350 |
| 498, | 349 | Books Received, 127-130; 242- |
| Av. 41, | 464 | 250; 372-376; 478-489 |
| 1248, | 484 | Botany, Greek, |
| Canticum, Structure of, | 351 | 478 |
| Georgoi, Date of, | 421-430 | Brief Mention, 111-121; 230- |
| Hermes in, | 107 | 242; 358-367; 478-489 |
| Irreligion of, | 238 | BROWNE, W. H. On Browning |
| Nub. 967, | 474 | and Tennyson, |
| Plut. 267, | 476 | 484-5 |
| Ran. 972, | 472 | Browning's Lapses, real and |
| Aristotle on the Art of Poetry, | | imaginary, |
| Bywater's (rev.), | 85-91 | 241; 482-5 |
| Met. A 1, 981a 12 and A 9, | | Buchanan's New Edition of the |
| 992b 7 and the Pre-So- | | Codex Veronensis (b), |
| cratics, | 107 | 220-221 |
| Two Books περὶ ποιητικῆς | | Buddha as Tathāgata, |
| τέχνης, | 473 | 205-209 |
| Asia Minor, Folkspeech in, | 466 | Burgundian Dialect, |
| Asokan Miscellany, | 441-443 | 356 |
| Astrology in Greek Liturgy, | 111 | Burnam's Palaeographia Latina |
| Athena-hymns, Ancient, | 474 | (mentioned), |
| Athens <i>ai iοστέπανοι</i> , | 367 | 242 |
| Attic Decrees, | 111 | Bury's Symposium (mentioned), |
| Authorized Version, | 483 | 233 |
| Avestan, Suffixes <i>-mant</i> and | | Butcher, Death of, |
| <i>-vant</i> in, | 91-93 | 122 |
| Barbagallo, Lo Stato e l'istru- | | Bywater's Aristotle on the Art |
| zione pubblica nell' Impero | | of Poetry (rev.), |
| Romano (rev.), | 458-460 | 85-91 |
| Caesar's Writings, | 476 | |
| Cadmus of Cos, | 106 | |
| Callimachus and Accius, | 469 | |
| Conjectures on, | 348-349 | |
| Carm. Epigr. Lat., | 100 | |
| CAPPS, EDWARD, The Date of | | |
| Aristophanes' Georgoi, | 421-430 | |
| Four Plays of Menander (men- | | |
| tioned), | 362 | |
| Carians and Leleges, | 108 | |

- CARROLL MITCHELL. Review of Bywater's Aristotle on the Art of Poetry, 85-91
 Cassius Felix, 110
 Catullus 66, 59; 116, 1, 474
 Cicero, de Divinatione, 110
 Somn. Scip. 17, 472
 Scholia Bobiensia, 104, 348, 349, 350
 CIG 3433, 464
 CIL Vol. vi, Syntactical Peculiarities in, 222
 Clark's Ammianus (rev.), 344-347
 Claudius Quadrigarius, Language of, 98
 Clausulae, Accentual, of Byzantine Greek Prose, Hiatus in, 188-204
 Comedy Papyri of Ghorān, 461
 Comedy, Technique of, 350
 Crates in the Scholion Gense, 462
 Curtius Quintus, Epoch of, 227
 Daemon, The Scourged 477
 Dactylic Hexameter, the Endings -ere and -erunt in, 328-332
 Δελφικ γράμματα, 105
 Democritus fr. 3 Diels, emended, 111
 DREWING HENRY B. Hiatus in the Accentual Clausulae of Byzantine Greek Prose, 188-204
 DEWITT, N. W. Review of Birt's Jugendverse u. Heimatpoesie Vergils, 448-458
 Dictators, Years of, 477
 Didaskalika, 349
 Dio of Prusa, Text and Style, 463
 Diogenes Laertius 3, 28, emended, 107
 Diogenes of Oinoanda, 350
 Donatus and his Interpretations Vergiliiane, 102
 Erchanbert's Commentary on, 107
 Latinity of, 226
- EBELING, HERMAN L. Report of Hermes, 461-468
 EDGERTON, FRANKLIN. Review of Petersen's Greek Diminutives in -iov, and Bender's Suffixes -mant and -vant in Sanskrit and Avestan, 91-93
 Note on Holbrooke's Aryan Word-Building, 114
 Ellis's World of Dreams (mentioned), 478
 Ennius, Vahlen's, 1-35
 Έρέσια γράμματα, 105
- Epicurean polemic against mythological tradition, 105
 Erchanbert's Commentary on Donatus, 107
 Etruscan 'Ci' and 'utofer', 352
 Euripides, Tro. 1331, 109
 Eusebius' Onomasticon, 350
 Eustathius, Theophrastus and, 474
- Farinelli, Dante e la Francia (rev.), 315-318
 FAY, EDWIN W. Derivatives of the Root *bhē(y)* 403-420
 Firmicus Maternus, Math. I 5; II 10, 473
 Folklanguages in Asia Minor, 466, 472
 French of the Jews, 354
- Gardikas' Adjectives in -ικός (mentioned), 488-9
 Gargilius Martialis, Palladius and, 461
 Gayley's Classic Myths (mentioned), 240
 Ghorān, Comedy papyri of, 461
 GILDERSLEEVE, BASIL L. Review of Ridgeway, The Origin of Tragedy, 210-215
 See also Brief Mention.
 Goethe's Urworte, Orphisch, 468
 Golden Latin Gospels, 219-229
 Greek: ΓΑΣ = γενόμενος ἀπέλειθερος, 476; γαίρανός = a cord, 477; εὐχαριστία and εὐχαριστεῖν, 475; Κέλμις ἐν σιδήρῳ, 227; ἴμηνυμέναια, 476.
- Greek Botany:
 Adjectives in -ικός, 488-9
 Diminutives in -ιον, 98-97
 K and II forms in the Early Ionic Poets, 74-84
 Love Incantations, 469
 Palaeography, Villoison's, 227
 Plural=Singular, 234
 Spiritus asper and lenis in Hebrew Words, 109
 Theatre, Parodoi in the, 377-402
- Grillparzer on the Antique Stage, 471
 Grundy's Thucydides (mentioned), 482
 Gudeman's Imagines Philologorum (mentioned), 240
- HAMILTON, GEORGE L. Review of Farinelli, Dante e la Francia, 315-318
 Hannibal and Antiochus, 467

- Hebrew Words, *Spiritus asper*
and *lenis in*, 109
Hercules at the Crossroads, 109
Hermes, Report of, 461-468
Hermes Trismegistus, 228
Hesiod's Five Ages, 365
Works and Days, Horatian
Urbanity in, 131-165
Hexameter, Dactylic, Endings
-ere and *-erunt* in, 328-332
Hiatus in the Accental Clauses
of Byzantine Greek
Prose, 187-204
Hierocles, the Neo-Platonist, 349
Hilary of Poitiers and Sallust, 477
Hippocrates, *De Morbis*, 351
Historical Novels, 358-360
Holbrooke's Aryan Word-Building, 114
Homer, Repeated Verses in, 313-321
HOPKINS, E. WASHBURN. Budha as Tathāgata, 205-209
Horace, 2, 7, 10; 2, 18, 26, 110
Od. I 2 (cf. Archil. fr. 74);
II 17, 471
Od. III 6, 10; 14, 19; 24, 4;
29, 24, 98
Sat. I 4, 35, 468
Horatian Urbanity in Hesiod's
Works and Days, 131-165
Hoskier's Golden Latin Gospels
(rev.), 218-220
HOSKIER, H. C. Review of
Buchanan's New Edition of
the Codex Veronensis (b),
220-221
House-door in Greek and Roman
Religion and Folklore, 257-271
HUDSON-WILLIAMS, T. K and II
Forms in the Early Ionic
Poets, 74-84
Hymns, Ancient Greek Hymns
in Aristophanes' Clouds, 474
Iamblichus, *Anonymus*, 110
Indo-European Palatalis in Sanskrit, 36-57
Inscription, Greek from Ashmounin, 228
Inscriptions, Latin, at the Johns Hopkins University, 165-187
Ionic Poets, Early, K and II
forms in the, 74-84
Jacobs, *Miscellanea Critica*, 465
Jewish French, 354
Jones' Poetical Plural (mentioned), 234
Juvenal, Notes on, 322-327
- K and II Forms in the Early Ionic Poets, 74-84
KEIDEL, GEORGE C. Report of Romania, 352-357
KELLOGG, GEORGE DWIGHT. Report of Philologus, 103-111; 468-477
KENT, ROLAND G. Lucilius on *Ei* and *I*, 272-293
KNAPP, CHARLES. Review of Bennett's Syntax of Early Latin, 333-343
Kuba-Kybele, 104-105
Lascaris, Death of, 1534, 350
Latin:
Actutum, 103; aequore, 98;
armatus, 225; chirurgus, a,
100; congiustus, 226; contumelia, 224; crepatura,
226; ct, assimilation of,
224; cumque=quandocunque, 226; de- and dis-, 100;
deforare, 100; donec, 223;
ei and i, 272-293; eluare,
222; etquis, 99; evalere,
226; fatidicus, 99; fefellitus sum, 100; fraumentum,
101; glando=glans, 225;
hoccine, 99; idus, 102;
inauspiciatus, 98; incessare,
225; interest, 99; involare,
446-7; iuvenis, 98; kalendae, 102; lacernobirrus,
226; lares, 100; lepturgus,
100; malus vel pravus, 102;
manere = esse, 223, 225;
maniae, 190; Mytilius not Mytilus, 224; obrio and obro, 225; persona, 101;
pontifex, 102; proinde and perinde, 225; pullus = galillus, 102; que-que, 101;
quinquevir, 224; quo (dat.), 99; redire, reverti, reducem esse, 224; refert, 99; senex, 98; simpuvium-simpulum, 101; st = est, 229; supplicum, 100; ultuisse, 223; uter, utris, 226; vagax, 98;
vetulam = vitulam, 111; vomi = vomui, 225.
Latin, Accusativus c. inf., 241
Classicism and Archaisms, 228
Dactylic Poetry gives rise to
New Forms, 102
Double Forms in, 101
Gerundive Constructions, 222
Historical Infinitive, 103

INDEX.

- Imperial 'Kanzleistil', 99
 Inscriptions at the Johns Hopkins University, 116-187
 Mercuriales viri, 471
 Orthography, 100
 Perfect in *-ere* and *-erunt*, 388
 Pronunciation of C, 101
 Shall-subjunctive, 479
 Stem Formations in, 222
 Syntax, 98
 Syntax of Early Latin, 333-343
 Latinity of Donatus, 226
 Vitruvius, 227
 Lares semitales, 351
 Legrand's Daos (mentioned), 363
 Libelli in the Imperial Time, 476
 Liturgy, Greek, Astrology in, 111
 Livy's Literary Method, 349
 Lokroi Epigraphyrioi, Finds in, 470
 Love Incantation, Greek, 469
 Lucian, Gallus §24, 471
 Icaromenippus § 18, 471
 Podagra, 8, 351
 Lucilius on *Ei* and *I*, 272-293
 Lucretius, Lib. IV Doublet in, 467
 and Music, 110
 Lycophron, Scaliger's translation of, 111
 Lysias, Jacobs' Critical Notes on, 466
 MAGOFFIN, R. V. D. Review of Barbagallo's Lo Stato e l'istruzione pubblica nell' Impero Romano, 458-460
 Manilius' poem dedicated to Tiberius Caesar, 349
 Maniples, Roman, Quincunx formation of, 474
 Martial, 8, 58, 12, 106
 Contributions to the Criticism and Exegesis of, 104
 Marx on Knapp, 486
 Masks on the Roman Stage, 58-73
 Materfamilias, Nomenclature of, 352
 Menander, Article in, 349
 Chorus in, 464, 467
 Epitrepones, 468
 Fragments of, 363
 Perikeiromene, 468
 Metelli and Naevius, 366
 Meyer on Hesiod's Five Ages, 365
 MICHELSON, TRUMAN. Asokan Miscellany, 441-443
 MILLER, C. W. E. Report of Revue de Philologie, 227-229
 Minos, 349
 Morgan, M. H., and his mystification, 118
 Moschus, Eur. 60, 464
 MUSTARD, WILFRED, P. Report of Rheinisches Museum, 348-352
 Notice of Kerlin's Theocritus in English Literature, 120-121
 Mustard's Mantuanus (mentioned), 481
 MYRICK, ARTHUR B. A note on the Etymology of Invalare, 446-447
 Naevius and the Metelli, 366
 Necrology, Butcher, Samuel Henry, 122
 Nemesius περὶ φύσεως ἀνθρώπου, 468
 New Year's Day in the Roman Empire, 109
 NORLIN, GEORGE. The Conventions of the Pastoral Elegy, 294-312
 Novilara, Inscription of, 461
 Odyssey 12, 101, 477
 OGLE, M. B. The House-door in Greek and Roman Religion and Folklore, 247-271
 Orpheus, Argon. 1072, 474
 Oxyrhynchus Boat Song, Historian and Xenophon, 108 466
 Palladius and Gargilius Martialis, 461
 Parodoi in the Greek Theatre, 377-402
 Pascal's Dioniso (mentioned), 237
 Pastoral Elegy, The Conventions of the, 294-312
 Paul, St., Gal. 4, 3, 18; Col. 2, 8, 20, 475
 Pearson's Phoenissae (mentioned), 361-362
 PEPPLER, C. W. Mention of Gardikas' -ικός, 488-9
 Peregrinatio Silvae, Author of, 102
 Perrot's Henri Well (mentioned), 118
 Petersen's Greek Diminutives in *-iov*, 93-97
 Pindar's *ἰοστέφανοι Ἀθῆναι*, 367
 Quotableness, 480-2
 Pisatis, 366
 Philo, MSS of, 464
 Philologus, Report of, 103-111; 468-477
 Plato, Basic Political Views of, 106
 Ep. XIII, 106
 Eryximachus in, 114
 Meno, 91 C, 351
 Portrait Bust of, 107

- Symposium (204 C-212 A) *Di-*
otima in 108-104
 Various Passages in, 230 foll.
 Trilogy, *Timaos, Kritias,*
Hermokrates, 468
Plantus, Captivi, 351
 Pliny, Ep. I 16, 1, Legal For-
mula in, 103
 Pliny, N. H., 2, 202, 468
 Pre-Socratics, Aristotle and the, 107
Priapea, emended, 476
Priscian and Flavius Caper, 103
Prodicus misquoted, 118
 PROKOSCH, E. A Slavic Anal-
ogy to Verner's Law, 431-435
Pubilius Syrus, 236
Punic War, The First, 108
 Quincunx Formation of Roman
Maniples, 106, 474
 Quintilian, his Major Declama-
tions, 463
 RAND, E. K. Horatian Urbanity
in Hesiod's Works and
Days, 131-165
 Recent Publications, 123-126;
 243-246; 368-371; 490-2
 REES, KELLEY. The Signifi-
cance of the Parodoi in
the Greek Theatre, 377-402
 Reports:
Archiv für lateinische Lexi-
kographie u. Grammatik,
 98-103; 222-227
Hermes, 461-468
Philologus, 103-111; 468-477
Revue de Philologie, 227-229
Rheinisches Museum, 348-352
Romania, 352-357
 Reviews:
Barbagallo's Lo Stato e l'istruc-
zione pubblica nell' Im-
pero Romano, 458-460
Bender, Suffixes -mant and
-vant in Sanskrit and Aves-
tan, 91-93
Bennett's Syntax of Early
Latin, 333-343
Birt's Jugendverse u. Heimat-
poesie Vergils, 448-458
Buchanan's New Edition of
the Codex Veronensis (b),
 220-221
Burnam's Palaeographia La-
tina, 242
Bury's Symposium, 232
Bywater's Aristotle on the
Art of Poetry, 85-91
Clark's Ammianus, 344-347
Ellis's World of Dreams, 478
Farinelli, Dante e la Francia,
 215-218
Gardikas, Adjectives in -ικός,
 488-9
Gayley's Classic Myths in
English Literature, 240
Gudeman's Imagines Philolo-
gorum, 240
Holbrooke's Aryan World-
Building, 114
Hoskier, The Golden Latin
Gospels, 219-220
Jones, Poetical Plural of
Greek, 234
Kerlin's Theocritus in Eng-
lish Literature, 121
Pascal's Dioniso, 238
Ridgeway's Origin of Trag-
edy, 210-215
Shewan, The Lay of Dolon, 236
Schöne's Hug's Symposium,
 230-233
Sonnenschein's Latin Subjunc-
tive, 479
Steele, Conditional Sentences
in Livy, 367
Witte, Singular u. Plural, 234-236
Wright's Studies in Men-
ander, 363-365
Revue de Philologie, Report of,
 227-229
Rex, aeterne domine, Metre of, 105
Rheinisches Museum, Report
of, 348-352
Ridgeway, William. The Origin
of Tragedy (rev.), 210-215
 ROBINSON, D. M. Mention of
Zippelius' Priene, 487
 ROLFE, JOHN C. Report of
Archiv für lateinische Lexi-
kographie u. Grammatik,
 98-103; 222-227
Roman Empire, New Year's
Day in, 109
Public Instruction in, 408-460
Stage, Introduction of Masks
on the, 58-73
State Property on Provincial
Soil, 469
Romania, Report of, 352-357
Romans blueblind? No, 225
Romulus, Romos, Remus, 105
Sallust, Hilary of Poitiers and, 477
 SANDERS, HENRY A. Review of
Hoskier's Golden Latin
Gospels, 218-220

- Sanskrit, European Palatals in, 36-57
 Suffixes *-mant* and *-vant* in, 91-93
SAUNDERS, CATHARINE. Introduction of Masks on the Roman Stage, 58-73
Schöne's Hug's Symposium (mentioned), 234
School-books in Graeco-Roman Egypt, 348
SCOTT, JOHN A. Repeated Verses in Homer, 313-321
Seneca, Author of Varronian Sentences, 224
Shewan's Lay of Dolon (mentioned), 236
Skymnos, The Periegesis of, 348
Slavic Analogy to Verner's Law, 431-435
SMITH, KIRBY FLOWER. Review of Clark's Ammianus, 344-347
Sonnenschein, Unity of the Latin Subjunctive, 479
Sophocles, Antigone, Composition of, 462
 710, 476
 O. C. 1135 (emended), 109
Stage, Antique, Grillparzer on the, 471
Starkie's Acharnians (mentioned), 116
Statius Scholia, 225
Thebais, the Argument thereof, 103
STEELE, R. B. The Endings *-ere* and *-erunt* in Dactylic Hexameter, 328-332
 Conditional Sentences in Livy (mentioned), 367
Stoic Grammar, Ariston Founder of, 473
Student Life in the IV Century A. D., 473
STURTEVANT, E. H. Notes on Juvenal, 322-327
Syntax of Early Latin, 333-343
Tacitus, Ann. I, 1 (Sine ira et studio), 103
Dialogus, 350
Tagalog Verbs, Derivative, 430-440
Tennyson's Exactness, 485
Theocritus in English Literature, 120-121
XXVII 50, 471
Theophrastus and Eustathius περὶ ἵποκρίσεως, 474
Thisa, The Volcanic Island, 468
Thucydides 1, 24, 3, 108
Tibullus, First Elegy, 348
TOLMAN, H. C. Identification of the Ancient Persian Month Garmapada, 444-445
Trasimenus, Lacus, Battlefield of, 350
Tristan and Isolt, Love-Potion in, 354
Vahlen's Ennius, 1-35
Vance's Byzantinische Culturgeschichte, 118
Varronian Sentences belong to Seneca, 224
Vergill's Catalepton, 350; Ecl. I 59-60, 108
Vergilian Interpretations of Donatus, 102
Vergiliiana, 103
Vettius Valens, emended, 228
Villoison's Greek Palaeography, 227
Vitruvius, his Language, 227
Verner's Law, Slavic Analogy to, 431-435
WILSON, H. L. Burnam's Palaeographia Latina, 242
 Latin Inscriptions at the Johns Hopkins University, 165-187
Wright's Studies in Menander (rev.), 363
Xenophon, Mem. I 1, 17-19, and the Oxyrhynchus Historian, 471
 467
Zander's Eurhythmia (mentioned), 116
Zippelius' Priene (mentioned), 487-8

50
10
35
1
1
4
8
8
8
8
5
9

VOL. XXXII, 4

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CONTENTS.

I.—The Significance of the Parodoi in the Greek Theater. By KELLEY REES,	377
II.—Derivatives of the Root <i>bhd(y)</i> - 'To strike, bind'. By EDWIN W. FAY,	403
III.—The Date of Aristophanes' <i>Georgoi</i> . By EDWARD CAPP,	421
IV.—A Slavic Analogy to Verner's Law. By E. PROKOSCH,	431
V.—Tagalog Verbs Derived from other Parts of Speech. By FRANK R. BLAKE,	436
VI.—Asokan Miscellany. By TRUMAN MICHELSON,	441
VII.—Identification of the Ancient Persian Month Garmapada in the Light of the Recently Found Aramaic Papyrus Fragments. By H. C. TOLMAN,	444
VIII.—A Note on the Etymology of <i>Involare</i> . By ARTHUR B. MYRICK.	446
REVIEWS AND BOOK NOTICES:	448
Birt's <i>Jugendverse und Heimatpoesie Vergils</i> .—Barbagallo's <i>Lo Stato e l'Istruzione Pubblica nell' Impero Romano</i> .	
REPORTS:	461
Hermes.— <i>Philologus</i> .	
BRIEF MENTION,	478
RECENT PUBLICATIONS,	490
BOOKS RECEIVED,	493
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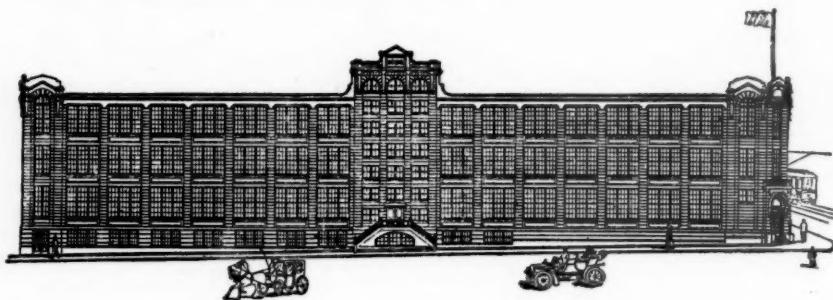
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